

CHAPTER 1

Introduction and Survey Implementation

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1.0 Introduction

The concepts of planned historic preservation have come recently to most California cities. During the 1950s and 1960s, most of California's major cities participated in massive programs of urban renewal as they attempted to address the material needs of rapid population growth and sweeping social and economic changes that affected the viability of urban systems. Throughout this period, planning concepts did not usually include the planned preservation of historic resources.

In a time when both professional planners and populations generally perceived urban progress as the "new replacing the old," neither economic incentives nor funding existed for the preservation of older buildings. Older historic and significant commercial buildings were especially vulnerable to extinction through replacement. However, with the passage of the National Historic Preservation Act in 1966, the preservation movement developed as an awareness program for the protection of historic resources.

The widespread loss of familiar neighborhoods and landmarks, such as those in San Diego, has awakened municipal governments and citizens to the importance of preserving and maintaining locally significant elements of the past as key amenities of urban life. Over the past forty years, many cities throughout California have participated in historic preservation programs. Innovative tax-benefits of the Economic Recovery Act of 1981 provided major economic incentives for the rehabilitation of both historic and non-historic buildings. The establishment of the Certified Local Government Program, State Historical Resources Commission, and local historic resource

commissions, like the City of San Diego's Historical Resources Board, secured the permanence of these preservation programs. New planning mechanisms, such as historic preservation overlay zones and landmark ordinances, have made possible the integration of historic resources into the planning process without sacrificing goals for achieving new development.¹

(Adapted from the *Historical Greater Mid-City San Diego Preservation Strategy*, 1997.)

1.1 Survey Purpose and Scope

The National Parks Service, in *National Register Bulletin 24: Guidelines for Local Surveys*, defines a "survey" as the "process of identifying and gathering data on a community's historic resources."² A survey's purpose is to *recognize the community resources that have value and that should be retained as functional parts of modern life*. The historic resources of a community give the area its special character and cultural depth. To effectively use historic resources, to respect their value, and extend their lives, it is necessary to *integrate* historic preservation into *community planning*.

In 2001-02, the *Uptown Historic Reconnaissance Survey* was commissioned by the City of San Diego CPCI and partially supported through a grant by the State of California Historic Preservation Office (SHPO). The notice to proceed was given in the spring of 2003. The survey recorded and identified both cultural landscape

¹IS Architecture, "Historical Greater Mid-City San Diego Preservation Strategy," 1997.

² National Park Service (NPS), "National Register Bulletin 24: Guidelines for Local Surveys," <http://www.cr.nps.gov/nr/publications/bulletins/nrb24/intro.htm> (accessed 31 October, 2006).

resources and architectural resources. The cultural landscape reconnaissance survey identified 6,141 resources. The architectural survey reviewed 11,104 built resources in Uptown at the *reconnaissance* level. The survey field data base compiled data from assessor property tax records and past area surveys, including the 1996 *Historical Greater Mid-City San Diego Preservation Strategy* by Wayne Donaldson and Ione R. Stiegler, the 1990 *Uptown Survey* (which only evaluated 349 resources), and the 1981 *Cultural Resource Survey of Presidio Hills, Mission Hills and Bankers Hill Areas of San Diego, California* for use in the field. The survey recorded resources built prior to 1961. The survey's purpose is to:

- Identify historically important properties.
- Identify properties that should be preserved or the subject of further research.
- Establish priorities for conservation, restoration and rehabilitation.
- Provide planners with a data base of historic resources.
- Increase awareness of historic properties in the public and private sectors.
- Enable local government in their planning and review responsibilities.
- Identify potential historic districts.³

The findings of the Survey will help the City of San Diego implement the Historic Preservation Element of the General Plan and the Conservation, Cultural, and Heritage Resources Element, the Urban Design Element, and the Open Space and

Recreation Element of its 1988 Community Plan for the Uptown area. The Community Plan's Cultural Resources Management Element states:

“an [historical] inventory would permit a dimensioning of the total preservation task and thereby facilitate decision making as to how to proceed.”⁴

The Survey will present specific ways to maintain, integrate, and enhance the positive character of the Uptown area, with special consideration towards its built environment and cultural landscape. Since no Historic Preservation Plan exists, the survey can be used to define categories of historic resources, and to influence the implementation of individual designations and historic districts in order to protect resources. The Survey should be used as part of the Community Plan Update to:

- Develop opportunity and constraint analysis for new development.
- Determine community character from existing historic fabric.
- Strengthen and /or enhance community character in historic areas with design guidelines for new construction based upon existing development patterns.
- Identify and protect significant individual or groupings of historic properties with historic designation and design guidelines using the Secretary of the Interior Standards.
- Adjust zoning densities to be compatible with character of identified historic resources.

³ NPS, “National Register Bulletin 24.”

⁴ City of San Diego, “General Plan: Cultural Resources Management Element,” 214-215.

- Develop future preservation plan goals and priorities within a community plan framework.
- Provide mechanism for resolution where preservation and development conflict.
- Understand what is being threatened by new development and make an informed decision on the significance of the resource.⁵

Surveys should be used in Project Review to:

- Comply with NEPA, CEQA and Section 106 review of development projects.
- Develop and evaluate alternatives to development proposals to avoid or minimize anticipated project effects to historic properties.
- Understand what is being lost when demolition is the only alternative and to make an informed decision about the loss of the historic resource and to determine appropriate mitigation for purposes of CEQA.⁶

1.2 Survey Type

(Chapter Two contains a separate detailed account of the Cultural Landscape Reconnaissance Survey.)

The survey was performed at the *reconnaissance* level in order to effectively identify and evaluate a large number of

resources. A *reconnaissance* survey can be considered as a “broad-brush look at a study area to indicate what is potentially historical, what is not historical, and what needs additional study to make a determination of historical significance.”⁷ It is most useful for characterizing resources in general. *Reconnaissance* surveys, like the Uptown Survey, are often nicknamed “windshield surveys,” since this term aptly conveys the deliberate limitation of information recorded and collected about each property (i.e. through automobile). Photographic documentation, accordingly, remains one of the most important elements of a *reconnaissance* survey.

In preparing the *reconnaissance* survey, the survey team (IS Architecture and Vonn Marie May) physically canvassed the designated area within the survey boundaries and noted the general distribution of cultural landscape resources and architectural resources. The resources were initially evaluated solely on the basis of their age criteria and then evaluated on the resources level of integrity, to determine what degree the resources maintained of its original cultural or architectural significance. A *reconnaissance* survey differs from an *intensive* survey, which identifies “precisely and completely” all historic resources in the area. A completed *reconnaissance* survey not only provides a good accounting of the number and location of potential historic resources, but also a starting point for more *intensive* surveys to be performed later.

A *reconnaissance* or *intensive* survey also involves detailed background documentary research about the community’s history, archaeology, and

⁵ NPS, “National Register Bulletin 24.”

⁶ City of San Diego, “Historical Resources: Historical Surveys,”
<http://www.sandiego.gov/planning/programs/historical/faq/surveydocs.shtml> (accessed 31 October, 2006).

⁷ *Ibid.*

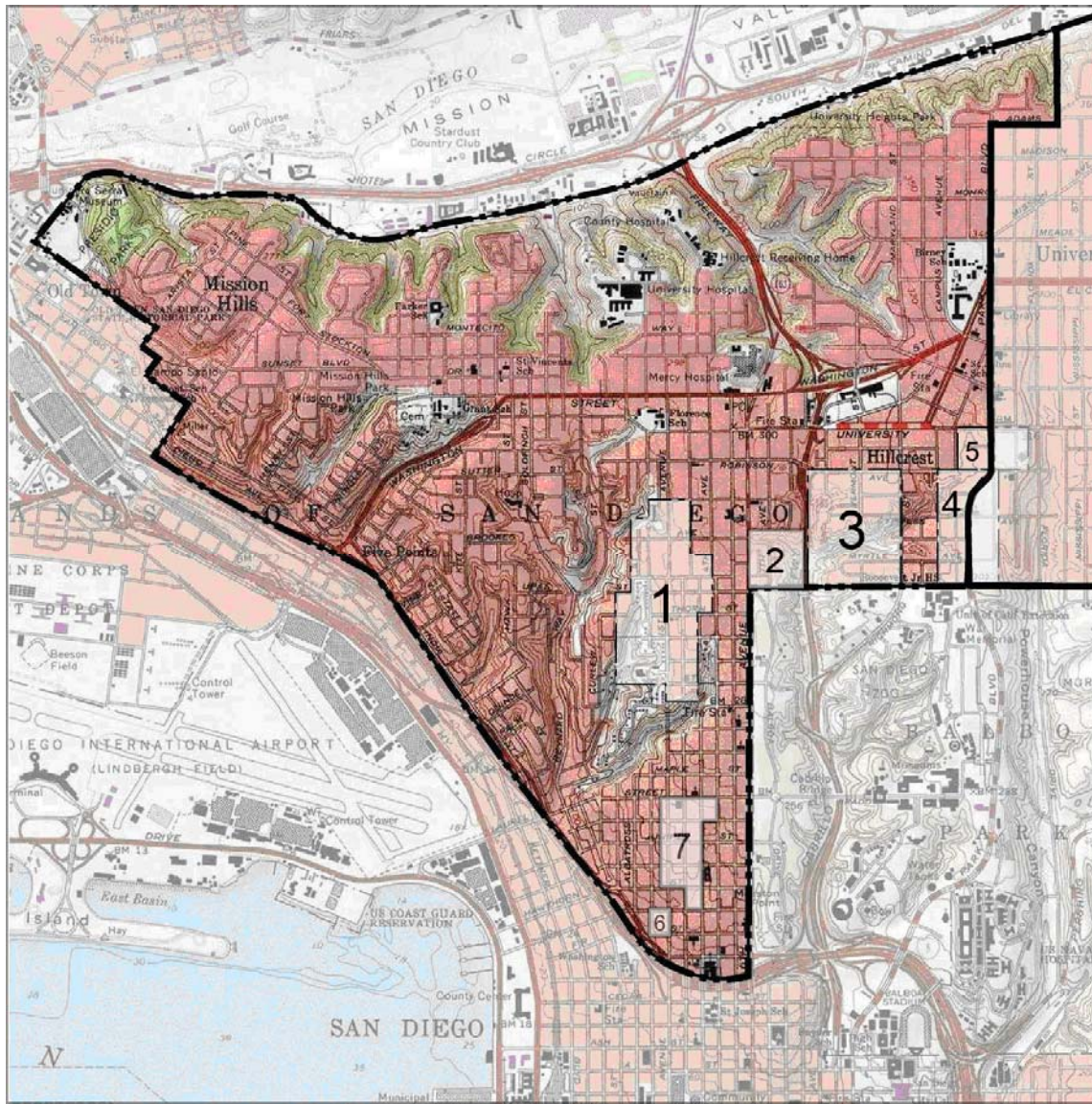


Figure 1.1: Map of study area with previously identified potential historic districts.

- | | |
|-------------------|---------------------------------|
| 1. Bankers Hill | 4. Park Boulevard Apartment Row |
| 2. Marston Family | 5. Egyptian Revival/Art Moderne |
| 3. Marston Hills | 6. John Sherman |
| | 7. Uptown Historical District |

architecture. This information is needed to evaluate historic properties and create an inventory. To effectively analyze the survey data, a separate contract was commissioned by the City of San Diego CPCI and State of California Historic Preservation Office to write a *Historical Context* for the Uptown Area. The *Uptown Historical Context and Oral History Report*

that was submitted to the City in November 2003 examined the “broad pattern of historical development” in Uptown from 1846-2000. The report contains information grouped around historical themes and provides architectural overviews of each neighborhood and developmental period. It also features overviews on civic, ethnic,

religious, and minority groups in the community. The historic context presents the relationship between the community's built environment and its past. Also included are 30 transcribed oral histories from long-time Uptown residents and a "Statement of Current Conditions" for each of the major neighborhoods. The information found in the *Uptown Historical Context and Oral History Report* assisted the survey team in identifying important patterns in the area's development. See Appendix B for Uptown Historic Context Themes and Associated Property Types. The complete report is available online at: <http://www.sandiego.gov/planning/programs/historical/faq/surveydocs.shtml>.

1.3 Project Area

The Uptown survey area is located just north of the Center City area on a level mesa that is broken up by heavily vegetated canyons and bordered by two major parks: Presidio Park and Balboa Park. This gives the area a sense of seclusion from the city center and other surrounding communities, and provides a sense of openness.⁸ It is bounded on the north by the steep hillsides of Mission Valley, on the east by Park Boulevard and Balboa Park, and on the west and south by Old Town San Diego and Interstate 5. The Uptown area can be divided into six major sub-areas:

- Mission Hills
- Middletown
- Hillcrest
- University Heights
- West Park Neighborhoods
- Medical Complex

The survey area comprises about 2,700 acres or approximately 4.2 square miles.⁹ The survey also included the potential historic districts of Bankers Hill, Marston Hills, Marston Family, Park Boulevard Apartment Row, and Moderne Revival areas, which were previously identified in 1996 (shaded in Figure 1.1).

It should be noted that analysis of the historical development of the Uptown Community has been difficult at times due to the arbitrary nature of its boundaries. Along its eastern edge, the study area includes only the west side of Park Boulevard, though, historically, both sides of the street developed as a single business district. In addition, historical development of neighborhoods directly east of the study area, such as North Park and Normal Heights, were intimately linked with the growth of University Heights and Hillcrest, but have been excluded from the survey because they are in a different planning area.

Another problem occurs along the southern and western boundaries of the Uptown District where Interstate 5 has been used as a boundary. As a modern structure, the freeway does not define historic neighborhood borders. It bisects several historic neighborhoods and severs a large area between the freeway and A Street to the south from the Uptown Community, even though these blocks developed along with the tracts currently north of Interstate 5. Use of the freeway boundary also divides the Middletown tract, leaving the residential portion cut off from the historical business districts along India and Kettner Streets. This problem arises from using a modern structure such as a freeway to define the boundary of historic neighborhoods that

⁸ City of San Diego, "Uptown Community Plan" (UCP), 2 February 1988, 3.

⁹ City of San Diego, UCP, 3.

predate the transportation corridor's construction by over 50 years.

Finally, the application of the name "Uptown" to the survey area goes against historical precedent. Historically, Uptown was the area north of A Street, west of Balboa Park, and south of Hillcrest. To

apply the name of a distinct historic neighborhood to the entire community confuses the identity of the original Uptown neighborhood. To avoid this confusion, this study uses the term West Park Neighborhoods to refer to those blocks west of Balboa Park, which were originally known as Uptown.

2.0 Implementation of The Architectural Reconnaissance Survey

(Chapter Two contains a separate detailed account of the Cultural Landscape Reconnaissance Survey.)

The *Uptown Historical Survey* involved three phases that resulted in the creation of this report. The first phase comprised the *preparations for fieldwork*, the second phase was the *performance of the survey*, and the third phase included the *criteria application, data analysis and findings* of the survey.

2.1 Phase One: Preparations for Field Reconnaissance

2.1.1 Meetings

Preparations for the *Uptown Historical Survey* began with several private and public meetings/workshops in 2003. The private meetings were held between the survey team, consisting of IS Architecture, cultural landscape consultant Vonn Marie May, and members of the City of San Diego City Planning and Community Investment (CPCI) Department on August 5, 2003, August 14, 2003, September 8, 2003, and October 20, 2003.

The survey team members met the professional qualifications developed by the National Parks Service to perform the survey. Survey team members hold graduate degrees in public history, architecture, historic preservation, and certificates in urban planning, historic preservation, and cultural landscapes. Survey team members exceeded the minimum requisite of two years of full-time experience in research, writing, teaching, interpretation, and substantial contribution to the field of history.

Survey team members also held a state license to practice architecture.¹⁰

In the initial private meeting, City staff and the survey team discussed the survey's boundaries, format, requirements, expectations, and other related procedural matters. San Diego's CPCI Department sought a *reconnaissance* survey to update existing Uptown historical studies and "to identify appropriate historical and/or preservation contexts for resources."¹¹ The meeting also briefly dealt with the type of computer software to be used, as well as the recording and accessibility of the field investigation data.

The first public "Kick Off" meeting/workshop took place on June 14, 2003. This meeting was an open dialogue between the survey team and Uptown residents to discuss historical themes, prominent landmarks/architectural styles, cultural landscapes, and community-wide social changes. Many of the subjects and themes discussed during the public "Kick Off" meeting were further researched for the *Uptown Historic Context and Oral History Report*, submitted November 23, 2003, and used as the basis for researching potential historical districts.

Later public meetings, like the one which occurred on Saturday, November 15, 2003 used a PowerPoint presentation to highlight the survey's aims and to discuss the findings of the *Historic Context* report. This meeting was to further involve the community, ascertain the public's level of interest, provide information about the survey's methods, give examples of significant resources, and identify the criteria and standards used in the survey. Following the meeting, a walking tour of

¹⁰ NPS, "National Register Bulletin 24."

¹¹ City of San Diego, "Uptown Historical Reconnaissance Survey RFP" (2001), 1.

Mission Hills was arranged and led by Mr. Mike Singleton.

Other public meetings, after the collection of field data began in October 2003, were held to discuss preliminary findings and survey format. Public meetings were a form of two-way communication that helped residents to understand the extent of the survey and for the survey team to learn more about the type of resources in the neighborhoods. On average, 40 - 60 residents attended the public meetings.

2.1.2 Records Search and Research

Before the collection of field data, extensive research about Uptown was gathered first by the survey team. The City of San Diego CPCI Department made available all previously prepared relevant documents, specifically the prior Historical Resources Surveys completed in the 1990s, including:

- *Historical Greater Mid-City San Diego Preservation Strategy* by Wayne Donaldson/Ione R. Stiegler (1996).
- *Uptown Cultural Resource Inventory*, authored by the City of San Diego (1993).
- *Cultural Resource Survey of Presidio Hills, Mission Hills and Bankers Hill Areas of San Diego, California* by Dr. Ray Brandes (1981).

The salvageable information from those past surveys were verified and included in the present survey. The Dr. Ray Brandes survey was deemed not viable due to either changes or errors in the Assessor Parcel Numbers and the illegible copy quality of a majority of the DPR form copies. The survey team also identified and included properties listed in various

federal, state, and local registers including the:

- National Register of Historic Places
- California Landmarks
- California Register of Historical Resources
- National Historic Landmarks
- City of San Diego Historical Landmarks

The survey field data base compiled all of the above existing information and incorporated it with data from the Assessor's property tax records.

Further research of archival records was completed at the:

- South Coastal Information Center at San Diego State University
- San Diego Historical Society
- San Diego Central Public Library California Room
- San Diego County and City Buildings
- The Museum of Man
- University of California, San Diego

Research was conducted using aerial and street elevation photographs, available maps, drawings, newspapers, primary sources, city records, archival records, and oral histories. Private collections brought to the survey team's attention during the creation of the *Uptown Historical Context Report* were reviewed and used, as well.

2.2 Phase Two: Performance of Survey

The results of the records search and archival research familiarized the survey team with the historical and architectural context needed to properly evaluate the area's resources. The fieldwork aspect of the survey began in October 2003.

2.2.1 Working Maps

Prior to beginning the fieldwork, several “Working Maps” of the Uptown area were made available to the survey team, which included:

- Complete *SANGIS South County Land Base* maps with appropriate layers (acquired from the city).
- One set (29 pages) of color-coded maps with Assessor Parcel Numbers (APN) used for fieldwork.

The maps were color-coded and divided the Uptown area into 29 squared sections. On each sheet, each parcel was colored or shaded to reflect its land use zoning (i.e. single-family, industrial, office condominiums). The maps showed the existing street networks at a scale of 1”=100’.

2.2.2 Fieldwork

The field survey was completed with a 2-3 person team investigating the survey area by automobile. The survey team consisted of experts and professionals in history, architectural history, architecture, and historical architecture. During fieldwork, the survey team recorded properties based on their location according to the working maps. Data collected was directly put into the compiled data base from the research phase. The team was led by a survey coordinator. Field survey activities included:

- Verify address, address ranges and dual street addressing.
- Verify or estimate dates of construction.
- Identify type of resource.
- Evaluate integrity.

- Evaluate whether the resource may contribute to a potential district.
- Evaluate whether the resource Warrants Further Investigation (WFI).
- Assign California Historical Resource Status Codes.
- Digitally photograph resources.
- Track photo ascension number.
- Compile general notes.
- Identify architectural styles.

(1) Verify Address, Address Ranges and Dual Street Addressing

Addresses were cross referenced with the Assessor Parcel Number and the Assessor’s stated address. Where multiple units had separate addresses, the address range was noted. Some multi-family or commercial properties located on corner properties that had addresses on both streets were noted.

(2) Verify or Estimate Dates of Construction

Some properties had dates in the compiled data base. These dates came from a variety of sources. If the date came from the Assessor’s Office, the date is known as an “effective year date.” Historically, the assessor did not maintain a record of a property’s year of construction. When re-assessing a property, the assessor would change the actual construction date to correspond to the improvements from permitted construction work that extended the property’s useful life. For example if a 1910 home had a permit pulled for all new plumbing, electrical wiring and a family room addition, the assessor would view these improvements as giving the property 30 more years in life expectancy and change the effective year date to 1940. Therefore, these dates were used as a baseline only, from which the date was

frequently re-evaluated with a circa date. Other dates from designations, surveys, or research were verified in the field. When no date was available a circa date was assigned.

(3) Identify Type of Resource

State Office of Historic Preservation Resource Attribute Codes were used. (See Appendix C for complete list.)

- HP02 – Residential: Single Family
- HP03 – Residential: Multi-Family
- HP04 – Ancillary Building
- HP05 – Hotel/Motel
- HP06 – 1-2 story commercial building
- HP07 – 3+ story commercial building
- HP09 – Public utility building
- HP10 - Theater
- HP13 – Community center/social hall
- HP14 – Government building
- HP15 – Educational building
- HP16 – Religious building

(4) Evaluate Integrity

Resources were also evaluated for integrity. Potential historical resources and districts need to retain integrity to maintain historic authenticity. Integrity is composed of seven qualities:

Location: Location is the place where the historic property was constructed or the place where the historic event occurred.

Design is the combination of elements that create the form, plan, space,

structure, and style of a property.

Setting is the physical environment of a historic property.

Materials are the physical elements that were combined or deposited during a particular pattern or configuration to form a historic property.

Workmanship is the physical craft of a particular culture or people during any given period in history or prehistory.

Feeling is the property's expression of the aesthetic or historic sense of a particular period of time.

Association is the direct link between an important historic event or person and a historic property.

Integrity is inherently related to a resource's ability to represent its period of significance and is an important qualification for a historic listing. Not only must a resource resemble its original appearance, but also physical materials, design features, and construction materials must remain intact.¹² To describe the resources' level of integrity, *four* categories were used:

Unaltered

The inventoried resource appears to be in its original configuration, or extremely minor alterations have occurred so early in the history of the resource as to be almost contemporary with the creation of the resource.

¹² NPS, "National Register Bulletin 16A: How to Complete the National Register Registration Form," 3-4.



Figure 1.2: Unaltered resource. This Craftsman Bungalow has retained all of its original architectural elements. (3675 8th Avenue, 011805-03.)

Minimally Altered

The inventoried resource appears to be close to its original configuration; or minor reversible alterations have occurred; or a few minor alterations have occurred that cumulatively do not alter the resource beyond its original design intent.



Figure 1.3: Minimally Altered resource. Windows and front door have been replaced, but remain within their original openings, allowing for easy reversal. (4519 Maryland Court, 111703-85.)

Heavily Altered

The inventoried resource appears to no longer be close to its original configuration, or alterations have occurred that are not easily reversible, or several alterations have occurred that cumulatively obscure the resource beyond its original design intent. However, the overall original massing is discernible.

Typical alterations include additions that do not match stylistically the original resource, or alterations that create a different style, and window replacements that do not coincide with the original openings.



Figure 1.4: Heavily Altered resource. This Craftsman bungalow is considered heavily altered due to the fact that the windows have not only been replaced, but changed in size and location as well. Original wood siding has been replaced with stucco, and the original open front entry porch has been enclosed. It is no longer a potential contributing resource to Uptown. (2535 Brant Street, 100605-97.)

Altered Beyond Recognition

The inventoried resource appears to no longer be close to its original configuration and the overall original massing is no longer discernible.



Figure 1.5: Altered Beyond Recognition resource. Remodel work has so altered the original appearance that it is impossible to discern the original design. (3903 Clark Street, 102605-59.)

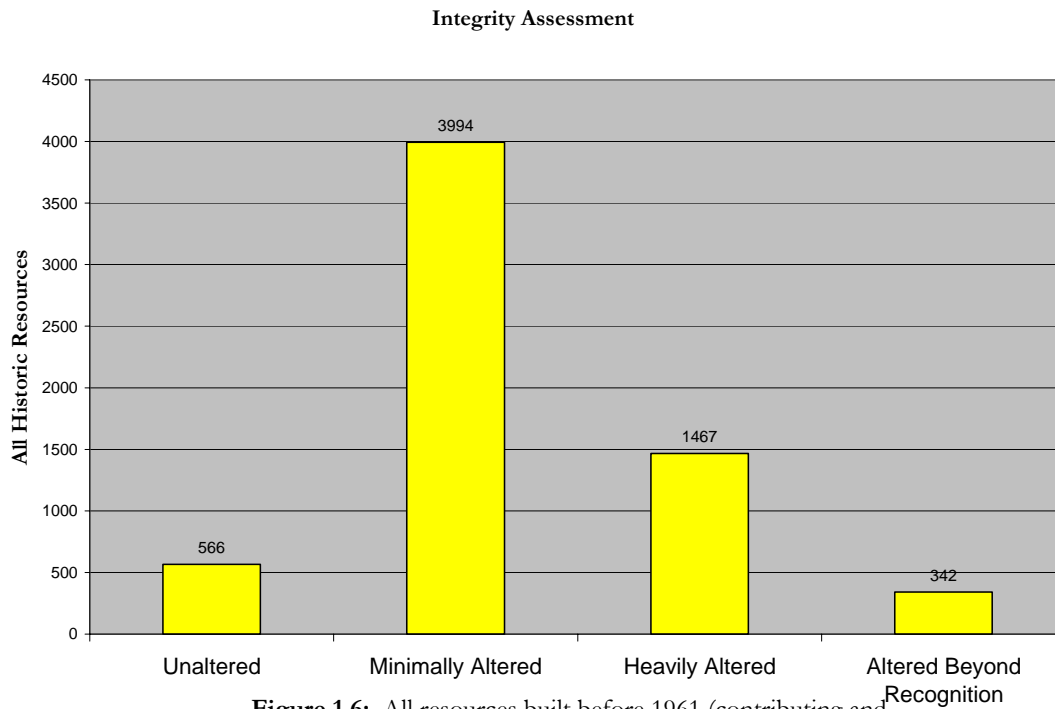


Figure 1.6: All resources built before 1961 (contributing and non-contributing) grouped according to Integrity.

Figure 1.6 shows the distribution of all resources built prior to 1961, based on these four categories of Integrity.

integrity...or is incapable of yielding important information about the period.”¹⁴

(5) Potential Contributors to a District

The criteria used to classify *contributing* and *non-contributing* resources were the same criteria used by the National Register. “A *contributing* building, site or object adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because it was present during the period of significance, possesses historic integrity..., [and] yields important information about the period...”¹³

A *non-contributing resource* does not add to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because it was “not present during the period of significance, no longer possesses historic

(6) Warrants Further Investigation (WFI)

Properties were given this designation if the property seemed it could yield information important to the history of the local area, California, or the nation. In general, if it seemed that conducting additional research on a resource would reveal significant historical information, the resource was identified as WFI. Some properties receiving this designation may have appeared to be part of a small scale developer’s project and are related to resources on adjacent properties. Other properties were demarcated WFI due to the quality of their design, detailing, or workmanship which appeared to be the work of either a master builder or architect. With additional research, these

¹³ NPS, “National Register Bulletin 24.”

¹⁴ *Ibid.*

resources may identify an association with a builder or architect of note.

(7) Assign California Historical Resource Status Codes

The following State Office of Historic Preservation California Historical Resource Status Codes were used, with minor modifications made in consultation with the State Office of Historic Preservation. Additional text, italicized below, describes how the state status codes were applied to suit local conditions and the purposes of the survey. (See Appendix D for the adopted state status codes and instructions for their use to compare state and local definitions.)

1S Individual property listed in the National Register or California Register.

5S1 Individual property that is listed or designated locally.

5S3 Used outside of a geographic district: (1) either appears to be individually eligible for local listing or designation through survey evaluation (may have minor remedial alterations recommended prior to consideration for designation); or, (2) the resource warrants a historic research report to discern potential historic significance.

5D3 Appears to be a contributor to a district that appears eligible for local listing or designation through survey evaluation.

5B Locally significant both individually and as a contributor to a district that is locally listed, designated, determined eligible or appears eligible through survey evaluation. (This evaluation was only used for potential thematic district contributors outside of a geographic district. Within geographic districts all contributing

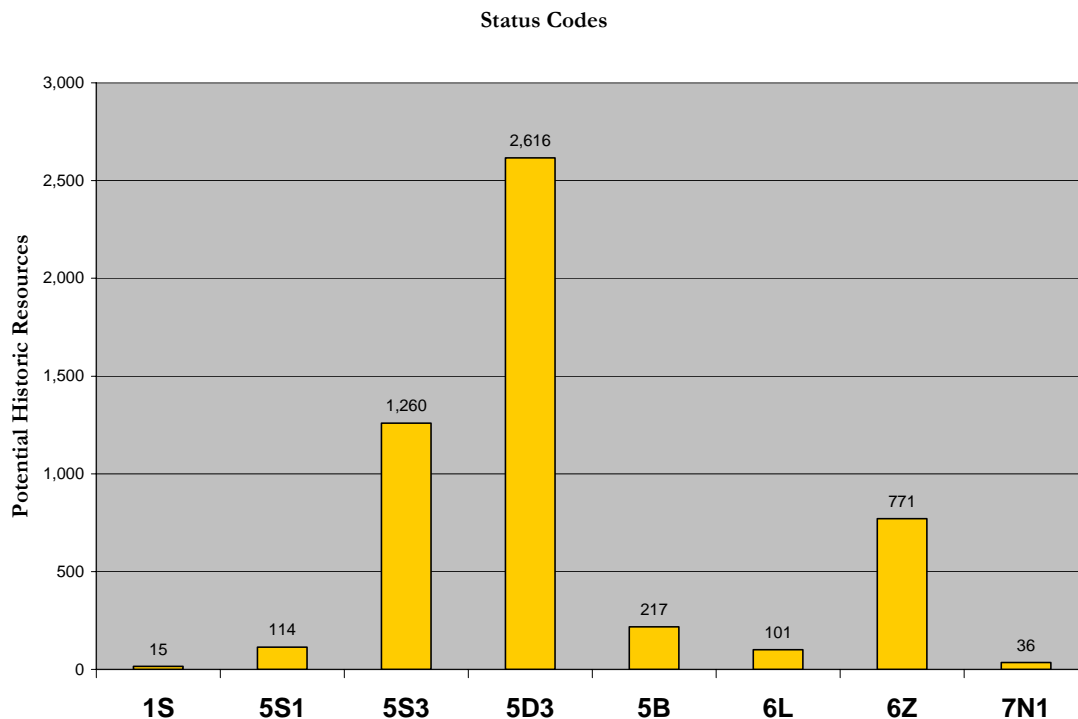


Figure 1.7: Potential historic resources built before 1961 grouped by California Historical Resource Status Codes. (5B status only represented for the four thematic districts when a resource is outside of a geographic district.)

resources are currently identified as 5D3. Further evaluation within geographic historic districts, during the intensive level survey, is needed to evaluate for 5B status in these areas.)

6L Modifications impair integrity to the point of precluding designation. Typical modifications include: original windows replaced, porch infilled, garage converted, original roof or siding replaced with incompatible material, or cumulative minor alterations. But the modifications are reversible, so the property could be individually designated and qualify for Mills Act when integrity is restored. Also used to identify properties that, although modified, still contribute to neighborhood character. The following boilerplate explanation will be displayed on DPR forms for all resources identified as 6L:

“This property is not eligible for historical designation due to significant, but reversible, modifications. Contact HRB staff for technical assistance.”

For the purposes of the Development Services Department 45 year review process, any property with a status code of 6L is considered cleared unless it has its integrity restored.

6Z Found ineligible for National Register, California Register, or local designation through survey evaluation. For the purposes of the Development Services Department 45 year review process, any property with a status code of 6Z is considered cleared.

7N Used to trigger a status re-evaluation when: (1) a clearly significant property is restored to its original condition; (2) a property becomes 45 years old; or, (3) as a result of new information.

This status code was used sparingly on individual properties that are obviously significant but have impaired integrity (e.g. heavily altered Irving J. Gill), are not yet 45 years old (Homer Delawie, Lloyd Ruocco, Ted Smith, Taal Safdie, etc.), or need additional research to document significance (e.g. potential Mission Cliffs Modern Historic District).

For the purposes of the Development Services Department 45 year review process, any property with a status code of 7N is considered cleared unless it meets specific conditions, also noted on the form in the following boilerplate statement:

“This property may be a significant historic property when restored to its original condition or when it becomes 45 years of age.”

(8) Digitally Photograph Resources

Every potential resource built prior to 1961 was photographed, whether visible from the street or not.

(9) Track Photo Ascension Number

The photo ascension numbers are the date of the photo and the sequential photo number that day. For example, 041704-14 refers to the fourteenth photo taken on April 17, 2004.

(10) General Notes

This area was used for a variety of purposes. If a property was a known or suspected resource of an architect or builder of note, the name was listed. If the resource was part of a series of similar/identical resources, such as sister buildings, this feature was noted. If the resource seemed to be part of a series of similar resources either clumped together or spread throughout the project area, this was noted. For example, there are a series

of 1920s-era vernacular bungalows with thick stucco columns that seem to be a signature element of Morris Irvin and Alexander Schreiber. Such notes should be used as an indication that the resource warrants further investigation.

(11) Identify Architectural Styles

1. Art Deco
2. Art Moderne
3. Arts & Crafts
4. Beaux Arts
5. Colonial Revival
6. Contemporary
7. Craftsman
8. Deconstructivist
9. Egyptian Revival
10. Folk Victorian
11. French Eclectic
12. International
13. Irving J. Gill or Gill Inspired
14. Italian Renaissance Revival
15. Italianate
16. Late Gothic Revival
17. Minimal Traditional
18. Mission Revival
19. Monterey Revival
20. Moorish
21. Neoclassical
22. Neo-Spanish Eclectic
23. Neo-Swiss Chalet
24. Prairie
25. Pueblo Revival
26. Queen Anne
27. Quonset Hut
28. Ranch
29. Second Empire
30. Shingle
31. Spanish Colonial Revival
32. Tudor Revival
33. Vernacular
34. Victorian Vernacular
35. Victorian Wooden False Front

Within the Uptown Survey area, 35 major architectural styles were identified in the area that date from 1880 through 1960. Seven Architectural Style Groups, shown

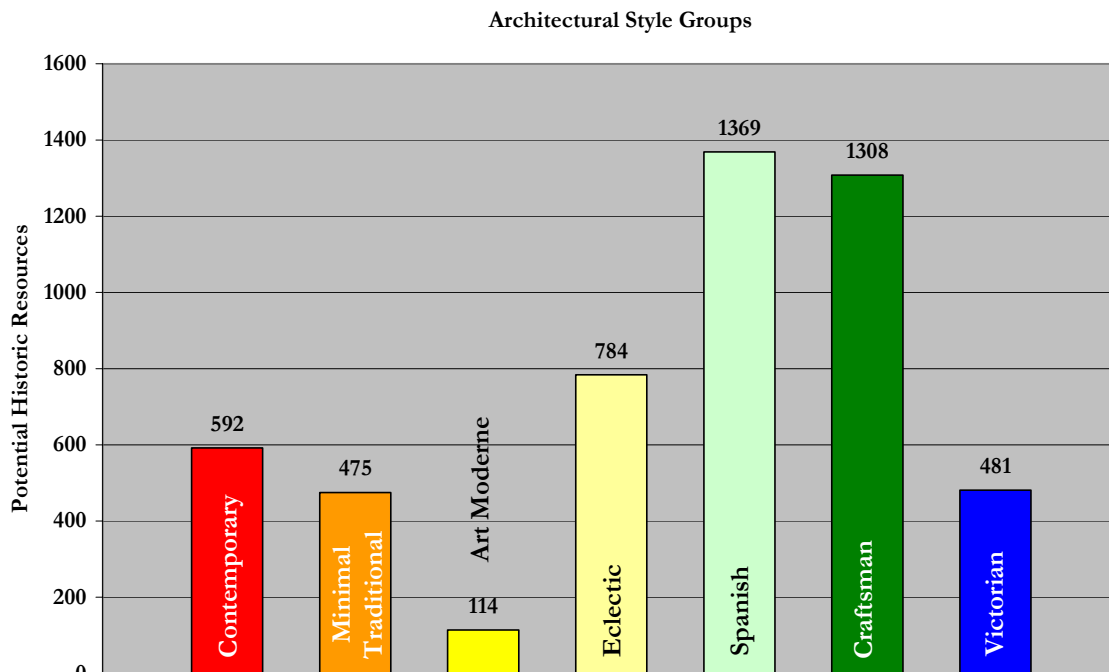


Figure 1.8: Contributing resources grouped into 7 Architectural Style Groups. Refer to Section 2.3.4(6) for complete listing of architectural styles and how they are categorized into the 7 Architectural Style Groups.

in Figure 1.8, were created to consolidate these major architectural styles for representation on maps.

Many of the resources can be described as blends or variations of the 35 major architectural styles. For example, in the Craftsman architectural style, sub-variants were found that include, but are not limited to Craftsman Bungalow with gull wing, Craftsman Bungalow with half-timbering, and Craftsman Bungalow with oriental elements. The following section describes the most common architectural styles and arranges the styles based on their architectural periods.

2.2.3 Introduction to Styles in Uptown

Architectural analysis of resources in San Diego, and specifically the Uptown area, is unique. Numerous resources within Uptown are not “consciously correct revivals of historic styles and types.”¹⁵ Building styles, like Craftsman cottages and Queen Anne Free Classic houses, oftentimes exhibit characteristics and influences from other styles. These eclectic examples are characteristic of San Diego’s built environment.

More importantly, certain regional variations of historic styles exist in San Diego that are absent in other areas of the country. Frequently, they were character defining features of a builder or architect. Popular style guides, such as Virginia and Lee McAlester’s *Field Guide to American Houses*, will omit these San Diego stylistic details. However, these features and building elements are important to the historic significance and integrity of the resources, and contribute to the visual quality of the building.

¹⁵ Alan Gowans, *The Comfortable House* (Boston: MIT Press, 1986, 1989), 73.



Figure 1.9: Vernacular Bungalow with thick columns, c.1920. (1530 Fort Stockton Drive, 102005-70.)



Figure 1.10: Craftsman/Prairie, 1916. (3950 Alameda Place, 102605-84.)

Conversely, specific styles within Uptown might lack stylistic details that are commonly associated with similar examples elsewhere in California and the United States. The absence of these features is illustrative of the region’s interpretation of a style, and it does not diminish the significance of the resource.

Lastly, many architectural examples in Uptown were built considerably later than their counterparts in other parts of the country. This is common throughout California, especially with styles that originated in the eastern United States. These resources are not considered “revivals,” but are simply “late” interpretations of the style. San Diego’s isolated geographic location at the

southwest corner of United States accounts for the slow diffusion of architectural styles to the area. New construction and development in the area was not steady throughout the nineteenth and twentieth century, and its architecture reflects this. Builders often used “dated” pattern books, catalogues, and magazines, along with regional variations, to design interpretations of historic styles that were previously fashionable elsewhere. For an expanded discussion, see “Continuous Throughout Survey” (Section 2.2.3(10)).

Clearly, Uptown has a distinctive architectural feeling, design, and aesthetic that is not evident anywhere else. Its resources reflect larger social and cultural trends that are part of San Diego’s past and historical character.

Due to the local variation in nationally recognized styles, the following style guide was developed specifically for this survey. For each architectural style, the style guide includes a general background on the style’s origins and its local expressions, character defining features, photographic examples within the survey area, and statistical analysis of a style’s abundance or rarity in survey area. (See Appendix E for detailed analysis.)

(1) Romantic Houses (1820-1880)

Italianate (1860-1895)

The Italianate style traces its origins to England as part of the “Picturesque” movement, a reaction to the formal classical ideas in art and architecture that had been fashionable two hundred years earlier. While the style was common in America from 1850-1880, most examples in the Mid-West and Far West continued

well past the 1880s.¹⁶ The style spread through influential pattern books originally published in the 1840s and 1850s. Italianate buildings share numerous characteristics with Gothic Revival and Second Empire examples. The decline of the style was prompted by the financial Panic of 1873 and its subsequent depression.¹⁷ Most examples in the Uptown area are used as single or multi-family residential buildings.

There are six principal sub-types that are distinguishable: simple hipped roof, centered gable, asymmetrical, towered, front-gabled roof, and town house. Character defining features of the style include:

- A low-pitched roof with widely overhanging eaves having decorative brackets beneath.
- Tall narrow rectangular windows that are commonly arched.
- Curved windows, frequently with elaborate crowns (usually of inverted u-shape).
- Quoined corners.
- Square cupolas or towers with hipped roofs.
- Classic spindled balustrades.
- Use of thin (almost Gothic), arched colonettes.
- Single-story porches that are partial-width or full-width and are often supported by square post porch supports.¹⁸

¹⁶ David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles and Southern California* (Berlin: Los Angeles County Museum of Art, 1965), 686-687.

¹⁷ McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1990), 212-214.

¹⁸ *Ibid.*, 211-212; Gebhard, 686-687; A.J. Downing, *The Architecture of Country Houses* (New York: Dover Publications, 1969), 285-292.



Figure 1.11: Italianate House, c.1890 (3730 8th Avenue, 091404-55.)



Figure 1.12: Italianate House, 1906. Architect Henry Lord Gay. (3333 Front Street, 100605-19.)

Total Italianate Structures	11
Potentially Historic Resources	9
Non-Contributing Resources	2
Percentage Contributing	82%

Figure 1.13: Italianate Data.

Moorish Revival (1835-1925)

The Moorish Revival style of architecture is not common in San Diego, and is seen more often in religious and spiritual buildings. Most San Diego examples date from the first quarter of the twentieth century. The style was heavily influenced by landmark examples found in the Mediterranean area, specifically Northern Africa and Spain. Although the style's roots are firmly planted within early Islamic art and architecture, selected elements are often intermingled with

Spanish eclectic expressions of the 1920s and 1930s.

The style is characterized by:

- Elaborate window and door details, which feature horseshoe arches, multi-foil arches, and multi-foil window tracery.
- Minarets, towers, geometric shapes, and repetitive detailing.
- Pointed domes.
- Tile mosaics with intricate non-representational themes.
- Wooden window screens.
- Expansive wall surfaces of white stucco broken by small, deeply inset windows.
- Interior courtyards.



Figure 1.14: Moorish Revival, 1925. Congregation Beth Israel, Architect William Wheeler. (2512 3rd Avenue, 091404-28.)



Figure 1.15: Moorish Revival, c.1925. (4126 Arden Way, 102605-32.)

Total Moorish Revival Structures	2
Potentially Historic Resources	2
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.16: Moorish Revival Data.

(2) Victorian Era Houses (1860-1918)

Second Empire (1855-1900)

Second Empire buildings were considered a very modern style, compared to the preceding Picturesque movement, consisting of Italianate and Gothic Revival examples. The Second Empire style imitated the latest French building fashions, and was characterized by the distinctive Mansard roof style (named after 17th century French architect Francois Mansart). The style was revived in France during Napoleon III's reign. French exhibitions popularized the style in England, and, subsequently, the United States. During the Grant administration (1869-1877), the Second Empire style was used for numerous public buildings.¹⁹

Within the survey area, most examples have an approximate date of 1890, and are used as multi-family residences. The style was never extensively employed in Southern California and was frequently combined with Italianate elements.²⁰

Five principal subtypes can be distinguished: simple mansard roof, centered wing or gable, asymmetrical, towered, and town house. Character defining features of the style include:

- Mansard roof (dual-pitched hipped).
- Dormer windows on a steep lower slope.
- Molded cornices bounding the lower roof slope.
- Decorative brackets often present beneath the eaves.
- Emphasis on elongation and verticality.
- Balustrades of thick turned spindles.

Several variants and details of the style include:

- Towers.
- Decorative patterns of color or texture.
- Iron cresting.
- Porch details similar to the Italianate style.²¹



Figure 1.17: Second Empire, c.1900. (244 Grape Street, 091404-09.)

Total Second Empire Structures	1
Potentially Historic Resources	1
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.18: Second Empire Data.

¹⁹ David Gebhard, 691; McAlester, 242.

²⁰ Gebhard, 691.

²¹ *Ibid.*; McAlester, 241-242.

Queen Anne (1860-1918)

The Queen Anne (often known as Queen Anne Revival) was popularized by a group of nineteenth century English architects, and was inspired by the late Medieval models of the preceding Elizabethan and Jacobean eras.

The Queen Anne style is subdivided into two sets of overlapping subtypes based on *shape* and *decorative detailing*. Four principal shape subtypes exist: hipped roof with lower cross gables, cross-gabled roof, front-gabled roof, and town house. The decorative detailing subtypes can be distinguished by four styles: spindlework, free classical, half-timbered, and patterned masonry.²²

Free Classic was the sub-type most common in San Diego's Uptown, and it is characterized by classical columns (rather than delicate turned posts), Palladian windows, and cornice-line dentils. Queen Anne examples in Uptown are found as residential, professional, and light commercial buildings.

Character defining features of the style consist of:

- Irregular plans, forms, and elevations.
- Asymmetrical façades.
- Wall surfaces covered with a variety of tactile patterns as primary decorative

- elements, like clapboard and patterned shingles.
- Classical detailing.
- Steeply pitched roofs of irregular shapes, with a dominant front-facing gable.
- Cutaway bay windows.
- Round, square, or polygonal towers.
- Partial, full-width, or wrap-around porches with wide openings used as entrance-living porches.
- Tall, recessed paneled chimneys.²³



Figure 1.19: Queen Anne Spindlework, 1887. (136 Juniper Street, 090805-54.)



Figure 1.20: Queen Anne Free Classic, c.1905. (4021 Albatross Street, 071504-49.)

²² McAlester, 263-264.

²³ David Gebhard, 690; McAlester, 263-264.



Figure 1.21: Queen Anne Free Classic, 1908. (4076 Albatross Street, 071504-14.)

Total Queen Anne Structures	232
Potentially Historic Resources	222
Non-Contributing Resources	10
Percentage Contributing	96%

Figure 1.22: Queen Anne Data.

Shingle (1880-1915)

Most Shingle houses were built between 1880 through 1900, and were a uniquely American adaptation of other Victorian traditions and styles. From the Queen Anne, it borrowed wide porches, shingled surfaces, and asymmetrical forms. From the Colonial Revival, it adapted gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows. From the Richardsonian Romanesque, it borrowed an emphasis on irregular, sculpted shapes. A free-form and variable style, it remained the product of a high-fashion architect, associated with summer cottages and recreational buildings (tennis clubs, boating facilities) popular with the East Coast establishment.²⁴

In Uptown, most Shingle style buildings are single family residences.

Five principal sub-types can be distinguished: hipped roof with cross-gables, side-gabled

roof, front-gabled roof, cross-gabled roof, and gambrel roof. The buildings are identified by:

- Wall-cladding and roofing of continuous wood shingles (shingle walls may occur on second story only).
- Rusticated stone on the foundation, lower stories, and porch supports.
- Shingled walls without interruption at corners (no corner borders).
- Asymmetrical façades with irregular, steeply pitched roof lines.
- Roofs with intersecting cross gables and multi-level eaves.²⁵



Figure 1.23: Shingle with Dutch Gambrel Roof, c.1900. (114 Kalmia Street, 090805-29.)



Figure 1.24: Shingle, 1913. (3565 3rd Avenue, 011305-103.)

²⁴ McAlester, 290; Scully, Vincent J. Jr. *The Shingle Style and The Stick Style* (New Haven: Yale University Press, 1971, rev. ed.) 71-112.

²⁵ McAlester, 289.

Total Shingle Structures	4
Potentially Historic Resources	4
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.25: Shingle Data.

Folk Victorian (1875-1918)

Also known as **Victorian Vernacular (1880-1918)**

This style is “defined by the presence of Victorian decorative detailing on simple house forms, which are generally much less elaborated than the Victorian styles that they attempt to mimic. Typically constructed by builders and carpenters, not architects, many examples used elements seen in pattern books that were popular throughout the country. Often nicknamed “workingman’s cottages,” they represent the housing needs of people of modest income. As such, they reveal significant information about the social history and character of the broader community during the Victorian period. The details are usually of either Italianate or Queen Anne inspiration; occasionally the Gothic Revival provides a source. The primary areas for the application of this detailing are the porch and cornice line. Porch supports are commonly either Queen Anne-type turned spindles, or square posts with the corners beveled (chamfered) as in many Italianate porches.”²⁶

Folk Victorian buildings in Uptown are primarily single-family residences.

Folk Victorian style homes typically fall under five principal sub-types: front-gabled, side-gabled two-story, side-gabled one story, pyramidal, or gable front and wing. All of these sub-types are

symmetrical, except the gable-front and wing. Folk Victorians are often identified through:

- Spindlework detailing.
- Simple window surrounds.
- Boxed or open roof-wall junctions (“when boxed, brackets are commonly found around the cornice”).²⁷
- Simple square or rectangular floorplans (sometimes “shotgun” type).
- Stylistic expressions focused on the main façade.
- Ornate entry, or full width, porches with spindlework detailing.
- Bargeboards.
- Steep side or front gabled roofs, sometimes with gabled dormers.
- Hipped roofs (early 1900s).
- Boxed or open eaves.
- Tall 1:1 double hung windows, often paired.
- Bay windows with decorative transoms and narrow sidelights.
- Simple window and door surrounds.
- Tall doors with recessed panels.



Figure 1.26: Folk Victorian, c.1895. (4366 Maryland Street, 060704-49.)

²⁶ McAlester, 309.

²⁷ *Ibid.*, 309-310.



Figure 1.27: Victorian Vernacular, 1909. (1412 Myrtle Avenue, 020205-85.)

Total Folk Victorian/ Victorian Vernacular Structures	295
Potentially Historic Resources	242
Non-Contributing Resources	53
Percentage Contributing	82%

Figure 1.28: Folk Victorian/Victorian Vernacular Data.

Victorian Wooden False Front (1850-1919)

“The vertical extension of the front of a building beyond the roof line creates the false front style. Almost always used for commercial purposes, false front buildings gave an air of dignity to a quickly growing town by providing visual continuity along the street.

The style was popular in the west, after the California Gold Rush of 1849, as a way to make hastily built town buildings look more like the impressive commercial buildings of the east. In other parts of the country, the style was employed in smaller towns as a means to create a more urban atmosphere.

The false front was rarely used in residences. Houses possessing a false

front tended to be along the town’s main street.”²⁸

Victorian era styles may have differentiated their details but the designs were esthetically driven to emphasize the vertical lines of a building.

“This commercial vernacular building type dominated the western frontier as they were easily constructed, meeting the urgent demands for new commercial space during the rapid push westward. It is simplicity itself being a rectangular wooden box faced at the gable end or along the long axis of the building with a wooden parapet giving a signboard appearance. It was usually fronted with an open shed roofed porch. Sash windows and outward opening double-glassed doors gave way to fully recessed glass commercial facades as time progressed. The parapet might be used as a signboard or in some instances had a cornice capping its otherwise plain surface.” Character defining features include the following:

- Simple, rectangular shapes arranged symmetrically.
- Gabled roofs with wood shingles or standing seam metal.
- False front main façade over street-facing gable.
- Wood trim around doors and windows.
- Sash windows.
- Porches at ground level, with balconies above for two story dwellings.
- Board and batten siding on the more simple buildings and clapboard siding on the more elaborate ones.²⁹

²⁸ “The Old House Web,” www.oldhouseweb.com.

²⁹ City of San Juan Bautista, “General Plan: Community Design Element” (20 April 2004), 3-6.



Figure 1.29: Victorian Wooden False Front, 1905. (801 University Avenue, 081604-40.)

Total Victorian Wooden False Front Structures	8
Potentially Historic Resources	7
Non-Contributing Resources	1
Percentage Contributing	88%

Figure 1.30: Victorian Wooden False Front Data.

(3) Anglo-American, English, French Period Eclectic Houses (1880-1940)

Colonial Revival (1880-1960)

During the first half of the twentieth century, Colonial Revival architecture was the dominant style for domestic buildings. Colonial Revival buildings were influenced by Georgian and Federal prototypes, especially in form, plan, and detail.³⁰

The majority of examples in Uptown are single-family residences with some office and professional buildings.

The style features nine principal sub-types. They consist of asymmetrical, hipped roof with full-width porch, hipped roof without full-width porch, side-gabled roof, centered gable, gambrel roof, second-story

overhang, one-story, and two-story.³¹

Colonial Revival buildings are identified through having:

- Simple rectangular volumes, covered by gabled or hipped roofs.
- Symmetrical balanced dispensing of windows and doors.
- Accentuated front door (typically with a decorative crown or pediment).
- Pilasters or slender columns that form an entry porch.
- Symmetrical arrangement of windows and doors.
- Paneled doors with sidelights and fan lights.
- Multi-light double hung windows with shutters.
- Narrow clapboard siding.
- Classical porch or entry columns.
- Doors featuring fanlights or sidelights, and square multi-pane glazing.³²

The principal areas of elaboration for the sub-types are typically the entrances, cornices, windows, and building materials.



Figure 1.31: Colonial Revival, 1940. (1102 Hunter Street, 071504-60.)

³¹ McAlester, 321-324.

³² *Ibid.*, 321-324; Richard Guy Wilson, *The Colonial Revival House* (New York: Abrams, 2004), 6-11, 89-92, 99-113.

³⁰ David Gebhard, 693; McAlester, 324.



Figure 1.32: Colonial Revival, 1930. (2271 Pine Street, 100404-114.)

Total Colonial Revival Structures	329
Potentially Historic Resources	286
Non-Contributing Resources	43
Percentage Contributing	87%

Figure 1.33: Colonial Revival Data.

Neoclassical (1895-1940)

The 1893 World's Columbian Exposition in Chicago generated interest in the Neoclassical style. The exposition's planners mandated a classical theme and the event was widely photographed. The style soon spread to residential neighborhoods, but was never as popular as the closely related Colonial Revival style.³³

The majority of Neoclassical buildings in Uptown are institutional buildings, like schools, churches or banks. A few residential examples exist.

There are five principal subtypes: full-height entry porch, full-height entry porch with lower full-width porch, front-gabled roof, full façade porch, and one-story.

The style is identified through:

- A façade dominated by a full-height porch with the roof supported by classical columns.
- Columns with Ionic or Corinthian capitals.
- Symmetrically balanced windows and doors on the façade.
- Doorways with elaborate, decorative surrounds based on Greek Revival, Adam, or Georgian precedents.
- Boxed eave cornices with moderate overhang, dentils, modillions, or a wide frieze band beneath the cornice.
- Rectangular windows with double-hung sashes and with six or nine panes to each sash. The presence of transomed, bay, paired, tripled, or arched windows differentiate Neoclassical from Greek Revival or early Classical Revival examples.³⁴

Many of the full-height entry porch subtypes feature a high-pitched triangular tympanum. This variant is known as the Neoclassical Temple Front, similar to examples seen in many classical revival styles.



Figure 1.34: Neoclassical Temple Front, 1912. (321 Robinson Avenue, 072104-27.)

³³ McAlester, 344-346.

³⁴ *Ibid.*, 343-345; Richard Guy Wilson, *The American Renaissance 1876-1917* (NY: Pantheon Books, 1979), 75-109.



Figure 1.35: Neoclassical, c.1910. (202 Redwood Street, 092105-40.)

Total Neoclassical Structures	6
Potentially Historic Resources	6
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.36: Neoclassical Data.

Beaux Arts (1890-1930)

The Beaux Arts style is an eclectic classical revival style favored by the Ecole des Beaux Arts in Paris. Landmark examples in the West were influenced by late nineteenth century Parisian Renaissance Revival and neo-Baroque elements and a renewed American interest in Roman Imperial architecture characteristic of the Gilded Age. In California, the style is mostly associated with banks, railroad stations, and government buildings. These are often symmetrically arranged in civic groupings around formal plazas and axial boulevards inspired by the Chicago Columbian Exposition of 1893.

In Uptown, the style is quite rare. It is mostly associated with commercial buildings and the occasional residence.

It has two domestic subtypes: flat or low pitched roof and mansard roof. The flat or low-pitch subtype is based on Italian Renaissance or French Baroque models following structuralist architectural theories and pavilion mode design. The

mansard subtype is based upon French Renaissance models and their 17th and 18th century successors.

The style is identified with the following features:

- Wall surfaces with decorative garlands, floral patterns, shields.
- Facades with quoins, pilasters, or columns, usually paired and with Ionic or Corinthian capitals.
- Walls of smooth light-colored masonry.
- Exaggerated stonework joints.
- Symmetrical façade.
- Robust porch or attic balustrades.
- Symmetrically arranged paired French doors.
- Oculus windows.
- Attic sculpture.
- Formally designed gardens with Classically-inspired sculpture and garden art.
- Cornice lines accented by elaborate moldings, dentils, and modillions.³⁵



Figure 1.37: Beaux Arts, 1926. (1980 Alameda Terrace, 102605-93.)

³⁵ McAlester, 380; David Van Zanten, "Architectural Composition at the Ecole des Beaux Arts from Charles Dercier to Charles Garnier," in *The Architecture of the Ecole des Beaux Arts*, ed. Arthur Drexler (Cambridge, MA: MIT Press, 1977), 111-290.



Figure 1.38: Beaux Arts, c.1915. (1845 Sunset Boulevard, 101905-80.)

Total Beaux Arts Structures	7
Potentially Historic Resources	7
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.39: Beaux Arts Data.

Tudor Revival (1890-1945)

The Tudor style is loosely based on a variety of English building traditions, encompassing simple folk houses to Late Medieval palaces. Most houses in this style emphasize high-pitched, gabled roofs, and elaborated chimneys. Decorative detailing exhibit influences from Renaissance to modern Craftsman traditions. Uptown Tudor style examples are primarily single-family residences.

There are six principal subtypes: stucco wall cladding, brick wall cladding, wooden wall cladding, false thatched roof, and parapet gables. The Tudor style of architecture is identified by:

- Overlapping gables.
- Cross-gabled façades.
- Decorative half-timbering in-filled with stucco or brick.
- Steeply pitched roofs, sometimes with catslide.

- Tall narrow windows with multi-pane glazing and in multiple groups.³⁶



Figure 1.40: Tudor Revival, 1931. (1691 Puterbaugh Street, 100804-84.)



Figure 1.41: Tudor Revival, 1927. (3270 Second Avenue, 100605-50.)

Total Tudor Revival Structures	104
Potentially Historic Resources	95
Non-Contributing Resources	9
Percentage Contributing	91%

Figure 1.42: Tudor Revival Data.

French Eclectic (1915-1945)

The French Eclectic style was most likely popularized by the number of Americans who served in France in World War I. Also, several photographic studies of modest French houses in the 1920s influenced the style's popularity in

³⁶ McAlester, 355-58.

America. Due to the long standing English influence in Normandy and Brittany, the use of a variety of wall and roof materials causes this style to resemble the contemporaneous Tudor style.

Most examples in Uptown are single-family residences.

There are three principal sub-types: symmetrical, asymmetrical and towered. Character defining features of the style include:

- Tall, steeply pitched hipped roof (occasionally gabled).
- Doors set in arched openings.
- Double-hung or casement windows.
- Arched, circular, hipped, or gabled dormers.
- Eaves commonly flared upward at the roof-wall junctions.
- Circular entry towers with steeply-pitched conical roofs.³⁷
- Brick, stone, or stucco wall cladding, oftentimes with decorative half-timbering. The use of a variety of wall and roof materials causes the style to resemble the contemporaneous Tudor style.



Figure 1.43: French Eclectic, 1930. (1231 Myrtle Avenue, 081005-08.)



Figure 1.44: French Eclectic, 1940. (4215 Albatross Drive, 071504-32.)

Total French Eclectic Structures	10
Potentially Historic Resources	9
Non-Contributing Resources	1
Percentage Contributing	90%

Figure 1.45: French Eclectic Data.

Late Gothic Revival (1895-1940)

The Late Gothic Revival style's was more accurate in form and detail than the picturesque Gothic Revival style, which was popular in the United States from 1849-1879. The style is heavily influenced by the late English Perpendicular Gothic and the late northern French Gothic. Additionally, many Tudor and French Norman traditions and elements are apparent, as well.

The Late Gothic Revival Style was used primarily for educational and institutional buildings, like religious sanctuaries. In Uptown, it is most commonly seen in churches, like the First Presbyterian Church on Fourth and Date, and St. Paul's Cathedral on Sixth Avenue.

There are six principal sub-types: centered gable, paired gable, front-gabled roof, asymmetrical, castellated/parapet, and polychromed.

³⁷ *Ibid.*, 387-388.

The Late Gothic Revival Style is identified through:

- Steeply pitched roofs, with steep cross gables, and often with castellated, hipped, or parapet towers or roof-wall junctions.
- Pinnacles at roof apex or ridge board.
- L-shaped form.
- Elaborate stained leaded glass windows.
- Shaped pointed arch (lancet) windows.
- Wall surfaces extending into the gables without break.³⁸
- Wall buttresses.



Figure 1.46: Late Gothic Revival, 1913. (320 Date Street, 080404-64.)



Figure 1.47: Late Gothic Revival, c.1930. (2728 6th Avenue, 080404-80.)

Total Late Gothic Revival	4
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³⁸ David Gebhard, 695-696; McAlester, 197-200.

Structures	
Potentially Historic Resources	4
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.48: Late Gothic Revival Data.

(4) Mediterranean Period Eclectic Houses (1880-1940)

Italian Renaissance Revival (1890-1935)

Before World War I, the Italian Renaissance style was used primarily as architect designed landmark examples in major metropolitan areas. It was seen as a dramatic contrast to the Gothic-inspired Shingle or Queen Anne styles. After World War I, vernacular interpretations became more common with the perfection of masonry veneering techniques.³⁹

In Uptown, most Italian Renaissance Revival structures are single family residences.

There are four principal sub-types: simple hipped roofs, hipped roofs with projecting wings, asymmetrical, and flat roofs frequently with parapets. Italian Renaissance Revival buildings are identified through:

- Low-pitched roofs.
- Boxed eaves, typically covered by embossed ceramic tiles.
- Arched doorways with entrance areas accented by small classical columns or pilasters.
- Symmetrical façades.
- Horizontal belt courses.
- Rusticated corner quoins.⁴⁰

³⁹ McAlester, 398.

⁴⁰ *Ibid.*, 397-398; Wilson, *The American Renaissance*, 63-72.



Figure 1.49: Italian Renaissance Revival, 1911.
(2900 6th Avenue, 081004-01.)



Figure 1.50: Italian Renaissance Revival, c.1915.
(3030 State Street, 092605-64.)

Total Italian Renaissance Revival Structures	52
Potentially Historic Resources	52
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.51: Italian Renaissance Revival Data.

Mission Revival (1890-1940)

The Mission Revival style is “the California counterpart” of the Colonial Revival that was then gaining popularity in the northeastern states. Rather than copy

the East’s revival of its own colonial past, California turned to its Hispanic heritage for architectural inspiration. Also associated with the Arts & Crafts interest in regionalism, the style began in California in the 1890s and by 1900 examples were built across the country. The style’s popularity was bolstered when the Santa Fe and Southern Pacific Railways adopted the style for stations and hotels throughout the West.⁴¹

In Uptown, the style is primarily seen in single-family residences.

There are two principal subtypes: symmetrical and asymmetrical. The characteristic elements in the Mission Revival style are:

- Shaped parapets, dormers, arches, and quatrefoil windows.
- Red tile roof covering.
- Widely overhanging heavy eaves with exposed rafter tails.
- Open porch supported by round arched arcades.
- Stucco exterior.
- Paired bell towers.
- Ornament cast in terracotta or concrete with Islamic and Sullivanesque elements.⁴²

Within Uptown, there are several Mission Revival Bungalow Courts, where a series of small one-story bungalows designed in the Mission Revival style are arranged in a horseshoe pattern around a central open space.

⁴¹ McAlester, 410.

⁴² David Gebhard, 697; McAlester, 409; Karen J. Weitze, *California’s Mission Revival* (Los Angeles: Hennessey and Ingalls, 1984).



Figure 1.52: Mission Revival, 1910. (1534 Madison Avenue, 020206-112.)



Figure 1.53: Mission Revival, 1927 (4115 Miller Street, 102605-31.)



Figure 1.54: Mission Revival Bungalow Court, c.1925. (1624 Myrtle Avenue, 081105-68.)

Total Mission Revival Structures	348
Potentially Historic Resources	324
Non-Contributing Resources	24
Percentage Contributing	93%

Figure 1.55: Mission Revival Data.

Spanish Colonial Revival (1900-1945) *Also known as Mediterranean Revival, Spanish Villa, Spanish Hacienda, and Spanish Eclectic (1910-1945)*

Spanish Colonial Revival is most common in southwestern states with a Hispanic past, particularly California, Arizona, and Florida. It was a direct outgrowth of the earlier Mission Revival style. The style achieved tremendous popularity following the Panama-California Exposition, when New York architect Bertram Grosvenor Goodhue designed numerous landmark examples in Balboa Park. The style uses decorative details influenced by Moorish, Byzantine, Gothic, or Renaissance designs.⁴³

Spanish Colonial Revival buildings are ubiquitous throughout the survey area.

There are five principal sub-types: Side-gabled roof, cross-gabled roof, combined hipped-and-gabled roofs, hipped roof, and flat roof. Spanish Colonial Revival buildings typically feature:

- Low-pitched roofs.
- Red tile roof covering.
- Prominent deeply cut arches above principal windows and doors.
- Stucco exterior.
- Asymmetrical façades.

⁴³ David Gebhard, 699; McAlester, 417-418; Patricia Gebhard, *George Washington Smith: Architect of the Spanish Colonial Revival* (Layton, UT: Gibbs Smith, 2005), 29-39; Aarol Gellner & Douglas Keister, *Red Tile Style* (NY: Viking Studio, 2002), 29-57.

- Tripartite arch-topped windows.
- Casement windows.
- Relationship to outdoors through use of pergolas, French doors, and terraces.
- Brick or tile vents and window grilles.
- Commercial building facades organized in deep-set vertical bands with recessed windows.
- Ornamental metal work (gates, railings, window grills, lighting).
- Decorative tiles around doors and windows and on stair risers.
- Tiled wall dados, fountains and benches.
- Platersque and Churrigueresque ornament of cast concrete or terracotta.⁴⁴

The style encompasses a number of related styles like Mediterranean Revival, Spanish Villa, Spanish Hacienda, and Spanish Eclectic. Also, in Uptown, there are several Spanish Colonial Revival Apartment Courts and Bungalow Courts.



Figure 1.57: Spanish Colonial Revival, 1925. (1404 Upas Street, 081105-01.)



Figure 1.58: Spanish Colonial Revival Bungalow Court, c.1925. (120 Lewis Street, 071404-52.)



Figure 1.56: Spanish Colonial Revival, 1926. (1425 Sutter Street, 090204-77.)



Figure 1.59: Spanish Eclectic, c.1920. (433 Nutmeg Street, 080404-103.)

⁴⁴ David Gebhard, 699; McAlester, 417-418.

Total Spanish Colonial Revival/Eclectic Structures	1,057
Potentially Historic Resources	950
Non-Contributing Resources	107
Percentage Contributing	90%

Figure 1.60: Spanish Colonial Revival/Eclectic Data.

Monterey Revival (1924-1956)

The Monterey Revival style is a free revival of the Anglo-influenced Spanish Colonial houses of northern California. The revival version fuses Spanish Eclectic and Colonial Revival details. Earlier examples from 1925 through 1940 tend to favor Spanish detailing, while examples from the 1940s and 1950s emphasized English cottage details.⁴⁵

The style was favored in domestic buildings, and in Uptown it is associated with single-family residences.

The style is characterized by:

- Two-story buildings with low-pitched gable roofs.
- Second-story cantilevered balconies covered by a principal roof.
- Paired windows with false shutters.
- Balconies featuring wooden columns or balustrades.
- Stucco walls and surfaces.

⁴⁵ McAlester, 431; Gebhard, "Preface," in Donald R. Hannaford and Revel Edwards, *Spanish Colonial or Adobe Architecture of California, 1800-1850* (Stamford, CT: Architectural Book Publishing Co., 1931, 1990), vii-ix; Knowlton Mixer, "The Monterey House," *House Beautiful* 71 (February 1933), 49-51; Roland E. Coate, "The Early California House," *California Arts and Architecture* 35 (March 1929), 21-30; Archie T. Newsom, "Style: California Colonial," *The Architect and Engineer* 123 (October 1935), 11-27; McAlester, 431-432; Bricker, Lauren Weiss, *The Residential Architecture of Roland E. Coate*, Unpublished Master Thesis (Santa Barbara: University of CA, 1982).

- Low-pitched gable roof.
- Double-hung and casement wood windows with mullions.
- Paneled doors with sidelights, fanlights, and recessed panels.
- French doors and bay windows.



Figure 1.61: Monterey Revival, 1937. (2448 Presidio Drive, 100404-33.)



Figure 1.62: Monterey Revival, 1935. (1212 Upas Street, 081005-14.)

Total Monterey Revival Structures	35
Potentially Historic Resources	32
Non-Contributing Resources	3
Percentage Contributing	91%

Figure 1.63: Monterey Revival Data.

Pueblo Revival (1910-1935)

The Pueblo Revival style is influenced by both Spanish Colonial buildings and Native American pueblos. It was based upon forms developed in the late

eighteenth and early nineteenth centuries in the Rio Grande Valley of New Mexico. The homes imitate the hand-built theme of their Native American prototypes and many of the original Mediterranean inspired features and details found in Spanish Colonial designs.⁴⁶

Uptown primarily features single-family Pueblo Revival buildings.

Pueblo Revival residences are identified by:

- Low-profiles.
- Flat roofs with parapet walls above.
- Wall and roof parapets with irregular, rounded edges.
- Projecting wooden roof beams (vigas) extending through walls.
- Stucco wall surfaces, usually earth colored and resembling adobe.
- Small casement windows.
- Blunted or rounded corners.
- Wall surfaces with irregular stucco textures.
- Irregularly massed floor plans and forms.⁴⁷

Total Pueblo Revival Structures	9
Potentially Historic Resources	9
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.64: Pueblo Revival Data.

⁴⁶ McAlester, 435.

⁴⁷ McAlester, 435-437; David Gebhard, 700-701; Bainbridge Bunting, *Early Architecture in New Mexico* (Albuquerque: University of New Mexico Press, 1976), 29-51.



Figure 1.65: Pueblo Revival, c.1930. Architect Richard Requa. (1603 Torrance Street, 100804-46.)



Figure 1.66: Pueblo Revival, 1925. (418 Walnut Avenue, 110805-16.)

(5) Modern Eclectic Houses (1900-1940)

Arts and Crafts (1900-1920)

The Arts and Crafts style of architecture in Southern California was influenced by the English Arts and Crafts movement. The style exemplified and fused concepts common to English Tudor and transitional Victorian homes. The Arts and Crafts movement “deliberately turned its back on historical precedent for decoration and designation. Ornamentation was not eliminated, but merely ‘modernized’ to remove most traces of its historic origins.”⁴⁸

⁴⁸ Gerald Foster, *American Houses: A Field Guide to the Architecture of the Home* (Boston: Houghton

Uptown's Arts and Crafts buildings are primarily single-family residences.

The character defining features of the style include:

- Medium low-pitched gabled roofs.
- Wide eave overhangs.
- Boxy footprints.
- Symmetrical and asymmetrical facades.
- Wood, stone, shingle, and stucco siding often mixed.

Elements of the Arts and Crafts movement later influenced modernistic Craftsman and Prairie style buildings.⁴⁹

Total Arts & Crafts Structures	24
Potentially Historic Resources	24
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.67: Arts & Crafts Data.



Figure 1.68: Arts and Crafts, 1912. Architect Thomas Harbo Rynning. (1871 Sunset Blvd., 101905-83.)



Figure 1.69: Arts and Crafts, c.1915. (4244 Arden Way, 102605-21.)

Prairie (1900-1930)

The Prairie style is considered one of the few indigenous American styles. It was developed by an usually creative group of architects known as the Prairie School. The style originated in Chicago and was popularized by Frank Lloyd Wright. Pattern books and magazines helped the style spread throughout the country.⁵⁰ Non-domestic examples of the style are often referred to as Sullivanesque.

The style is predominately seen within single – family residences in Uptown.

There are four principal sub-types of the style: hipped roof symmetrical with front entry, hipped roof symmetrical no front entry, hipped roof asymmetrical, and gabled roof. Prairie architecture is characterized by:

- Low-pitched or flat roofs.
- Widely overhanging eaves.
- Two stories with one story wings or porches.
- Massive square porch supports.

Mifflin & Co., 1992), 339-340; Adrian Tinniswood *The Arts and Crafts House* (NY: Watson-Guption Publications, 1999).

⁴⁹ Foster, 340.

⁵⁰ McAlester, 440; H. Alan Brooks, *The Prairie School* (NY: WW Norton, 1972).

- Horizontal emphasis of lines, massing, and form, especially on eaves, cornices, and facades.
- Symmetrical facades.⁵¹



Figure 1.70: Prairie, c.1920. (3226 Brant Street, 092205-41.)



Figure 1.71: Prairie, c.1920. (4141-4147 Ingalls Street, 011705-45.)

Total Prairie Structures	180
Potentially Historic Resources	159
Non-Contributing Resources	21
Percentage Contributing	88%

Figure 1.72: Prairie Data.

Craftsman (1904-1930)

Also known as **Western Stick, California Bungalows, and Bungaloids**

The Craftsman style originated in Southern California and was the dominant style for smaller houses built between

1905 through the early 1920s. Craftsman houses were inspired by the work of brothers Charles Sumner and Henry Mather Greene. Their intricately detailed buildings were influenced by the English Arts and Crafts movement, English (Medieval) cottages, and Japanese wooden architecture. After extensive publicity in home journals and pattern books in the early part of the 1900s, the one-story Craftsman style spread throughout the country and became the “most popular and fashionable smaller house in the country.” High-style interpretations were known as the *Western Stick* style and one-story vernacular examples were called *bungalows*, *California Bungalows*, or the *Bungaloids*.

Most Craftsman examples in Uptown are used for domestic buildings and are single-family residences.

Craftsman houses are identified through the following features:

- Low-pitched roof with wide, unenclosed eave overhang.
- Roof rafters usually exposed.
- Decorative (false) beams or braces commonly added under gables.
- Porches, either, full-width or partial-width, with the roof supported by tapered square columns.
- Cobblestone foundations, porch posts and chimneys.
- Columns or pedestals frequently extend to ground level.⁵²

In the survey area, there are several Craftsman bungalow courts, where a series of small one-story bungalows are

⁵² David Gebhard, 696-697; McAlester, 453-454 ; Randell L. Makinson, *Green and Green* (Layton, UT: Gibbs Smith, 1998); Robert Winter, *The California Bungalow* (Hennessey and Ingalls, Inc., 1980).

⁵¹ McAlester, 439-440; David Gebhard, 697-698.

arranged in a horseshoe pattern around a central open area.⁵³



Figure 1.73: Craftsman Bungalow, 1912. (1222 Lincoln Avenue, 070804-03.)



Figure 1.74: Craftsman Bungalow, 1926. (1139 Meade Avenue, 062904-18.)

Total Craftsman Structures	1,338
Potentially Historic Resources	1,097
Non-Contributing Resources	241
Percentage Contributing	82%

Figure 1.75: Craftsman Data.



Figure 1.76: Craftsman Bungalow Court, c.1915. (4457-4463 Campus Avenue, 111703-02.)



Figure 1.77: Craftsman Bungalow Court, c.1905 (2601-2603 Columbia Street, 100605-135.)

Irving J. Gill (1906-1920)

Between 1907 and 1920, Irving Gill stunned San Diego with architecture of bare essentials. Pre-dating, yet anticipating, the machine-inspired imagery of the European International Style by almost 20 years, he derived inspiration from California's Mission Revival and Pueblo vernacular. These stripped vernacular forms were then married to modern technology through execution in tilt slab concrete with steel framed windows. Other social and philosophical ideals informing his architecture were wedded in the Progressive Movement and the associated Arts and Crafts culture, including an interest in labor saving design, sanitation, low-cost housing, and

⁵³ McAlester, 454; James R. Curtis and Larry Ford, "Bungalow Courts in San Diego: Monitoring a Sense of Place," *Journal of San Diego History* 34, no. 2 (Spring 1988).

collective living arrangements. Finally, with his use of cross ventilation, enhanced natural lighting through skylights and expansive glazing, and extensive use of courtyards, pergolas and terraces, he was highly attuned to the local climate and geography. Thus, Gill forms a home-grown bridge between the Arts and Crafts and the International Style that did not find full maturity in San Diego until after World War II.

For his elite, Progressive-minded clients, Gill designed residences, churches, social clubs, and educational and cultural institutions, many of which are in the survey area.

Character defining features are:

- Simple geometric massing executed in hollow clay tile or tilt slab concrete and sheathed in stark white stucco.
- Punched window and door openings with no trim.
- Steel sash windows with shutters (both often painted dark green).
- Semi-circular arched windows and loggia arcades.
- Pergolas, courtyards and terraces integrating indoor and outdoor spaces.⁵⁴

Total Irving J. Gill or Gill Inspired Structures	24
Potentially Historic Resources	24
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.78: Irving J. Gill or Gill Inspired Data.



Figure 1.79: Architect Irving J. Gill, 1911. (205 Laurel Street, 090805-82.)



Figure 1.80: Architect Irving J. Gill, 1910. (2204-2206 Albatross Street, 080205-29.)



Figure 1.81: Architect Irving J. Gill, 1910. (3407 Albatross Street, 092205-24.)

⁵⁴ Bruce Kammerling, *Irving J. Gill, Architect* (San Diego, CA: San Diego Historical Society, 1993), 56 – 87; Thomas S. Hines, *Irving J. Gill: The Architecture of Reform* (NY: Monacelli Press, 2000), 80-133.

(6) Modernistic (1920-1940)

Art Deco (1920-1940)

Art Deco was common in commercial buildings during the 1920s. The style received its first major impetus in 1922 when the *Chicago Tribune* held a world-wide competition for its new headquarters. The second prize was awarded to an Art Deco design by Finnish architect Eliel Saarinen. The design received tremendous publicity and Art Deco soon became a fashionable style. In 1925, the style was influenced by the *Paris Exposition des Art Decoratif* and many of the later designs by Frank Lloyd Wright in the 1910s through the 1920s. Many consider Art Deco a late phase of Art Nouveau, where its sinuous curvilinear ornament was flattened, stylized, and geometricized under the influence of the 1922 discovery of King Tut's tomb.

Art Deco buildings in Uptown are primarily commercial edifices.

Art Deco designs are associated with:

- Smooth wall surfaces and surfaced volumes.
- Windows arranged in sunken vertical panels.
- Symmetry and balance for each elevation.
- Flat roofs with parapet walls.
- Stucco exteriors.
- Zigzags, chevrons, sunbursts, and other stylized and geometric motifs as decorative elements on the façade.
- Towers and other vertical projections above the roof line that give a vertical emphasis.⁵⁵

⁵⁵ David Gebhard, 701-702; McAlester, 465; David Gebhard, "Introduction," in Carla Breeze, *LA Art Deco* (NY: Rizzoli, 1991), 8-13; Bevis Hillier, *Art Deco* (NY: Shoken Books, 1985), 10-13.



Figure 1.82: Art Deco, c.1925. (401-413 Olive Street, 080404-16.)



Figure 1.83: Art Deco, c.1930. (3848 4th Avenue, 072104-24.)

Total Art Deco Structures	7
Potentially Historic Resources	6
Non-Contributing Resources	1
Percentage Contributing	86%

Figure 1.84: Art Deco Data.

Art Moderne (1920-1941)

Also known as Streamline Modern

After the 1920s, Art Moderne became the prevalent style of Modernistic homes and its popularity continued until the 1940s.⁵⁶

Art Moderne was a domestic interpretation of the Art Deco style and was used widely for houses. An emphasis

⁵⁶ McAlester, 465; Martin Greef, *Depression Modern: Thirties Style in America* (NY: Universe Books, 1975), 30-38.

on sleek rounded forms, horizontal lines, and taut surfaces reflects a more popular version of the high art International Style, as well as the influence of commercial product design “streamlining,” where transportation metaphors from land, sea and air imply that stationery objects might be able to move.

The style is seen in single-family residences within Uptown.

Character defining features of Art Moderne designs include:

- Smooth stucco wall surfaces.
- Flat roofs.
- Horizontal grooves or lines in walls, emphasizing horizontal elements of the resource.
- Horizontal balustrade elements.
- Curved building corners.
- Continuous windows around corners.
- Glass blocks windows or walls.
- Small round windows.⁵⁷

Uptown features several Art Moderne Apartment and Bungalow Courts.



Figure 1.85: Art Moderne, c.1930. (3540-3544 Columbia Street, 060305-09.)

⁵⁷ McAlester, 465; Richard Guy Wilson, et al., “Architecture in the Machine Age,” *The Machine Age in America, 1918-1941* (NY: Harry N. Abrams, 1983), 149-203.



Figure 1.86: Art Moderne, 1939. (1530 Upas Street, 081105-20.)



Figure 1.87: Art Moderne Apartment Court, c.1935. (1926-1932 San Diego Avenue, 073004-13.)

Total Art Moderne Structures	114
Potentially Historic Resources	99
Non-Contributing Resources	15
Percentage Contributing	87%

Figure 1.88: Art Moderne Data.

Egyptian Revival (1922-1940)

The Egyptian Revival style was originally popular from 1835 though 1890, following Napoleon’s Egyptian campaign and a scholarly interest in the country’s culture. In 1922, the Egyptian Revival style resurfaced after the discovery of Tutankhamen’s (King Tut’s) tomb by Egyptologists. As the tomb’s discovery dominated media outlets, a renewed interest in Egypt occurred and influenced several eclectic architectural examples.

The Egyptian Revival style shares many characteristics with the modernistic Art Deco movement where Egyptian ornament is selectively applied at the eaves and around windows and doors.

Most Uptown examples of the Egyptian Revival style are seen in commercial buildings. The style is characterized by:

- Ashlar masonry or stucco.
- Massive columns resembling bundles of reeds that are tied top and bottom and flared at the top.
- Columnar shafts with incised decoration and lotiform capitals.
- Torus window moldings and cornices.
- Battered doors, windows and pier supports.



Figure 1.89: Egyptian Revival, 1933. (3532-3534 Reynard Way, 040705-113.)

Total Egyptian Revival Structures	5
Potentially Historic Resources	5
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.90: Egyptian Revival Data.



Figure 1.91: Egyptian Revival Apartment Court, 1928. (3770-3774 Park Blvd., 081105-90.)

International (1935-1960)

The International style developed in Europe in the 1920s in the hands of Le Corbusier, Walter Gropius, and Mies Van der Rohe. A highly personal version of the style was introduced in the Los Angeles area by R.M. Schindler, and later by Richard J. Neutra, J.R. Davidson, Kem Weber and Jock Peters. From 1935-1941, Los Angeles was the center of the International style. Notably, Southern California examples differed considerably from eastern United States and European examples.⁵⁸

Uptown's International style buildings are primarily single-family residences.

The International style has several identifying features:

- Ribbon windows.
- Steel frame construction and smooth unornamented stucco siding.
- Curtain walls.
- Cylindrical forms.
- Asymmetrical façades.
- Metal or steel casements windows without decorative detailing.
- Flat roofs without parapets.

⁵⁸ David Gebhard, 704.

- Extensive use of floor-to-ceiling plate glass windows.⁵⁹



Figure 1.92: International, c.1935. (2451 State Street, 090805-39.)



Figure 1.93: International, 1958. (320 Upas Street, 080404-92.)

Total International Structures	9
Potentially Historic Resources	9
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.94: International Data.

(7) American Houses Since 1935

Minimal Traditional (1935-1960)

The Minimal Traditional style is recognized as an eclectic form, loosely based on the period architecture of the

1920s and 1930s, which was simplified under the theories of modernism and the economic realities of the Depression. The Minimal Traditional style is recognized as an eclectic simplified form, loosely based on the Tudor style of the 1920s and 1930s. Minimal Traditional houses were built in great numbers preceding and following World War II and continued to dominate the large tract-housing developments of the period.⁶⁰

Uptown has a heavy concentration of single-family Minimal Traditional residences. Character defining features include:

- Dominant front gable and massive chimneys.
- Roof pitches that are low or intermediate.
- Wood, brick, stone, or a mixture of these wall-cladding materials.
- Flushed, closed eaves and rake.
- Lack of decorative detailing, compared to other eclectic styles.⁶¹



Figure 1.95: Minimal Traditional, 1941. (3455 Columbia Street, 060305-17.)

⁶⁰ McAlester, 477-478; Greg Hise, *Magnetic Los Angeles: Planning and the Twentieth Century Metropolis* (Baltimore & London: Johns Hopkins University Press, 1977), 56-116.

⁶¹ McAlester, 477-478.

⁵⁹ Gebhard, 704; McAlester, 468-473; Foster, 364.



Figure 1.96: Minimal Traditional, 1943. (4142 Maryland Street, 070704-66.)

Total Minimal Traditional Structures	555
Potentially Historic Resources	452
Non-Contributing Resources	103
Percentage Contributing	81%

Figure 1.97: Minimal Traditional Data.

Ranch (1938-1975)

Also known as **California Ranch House** “The Ranch style originated in the mid-1930s by several California architects including San Diego’s Cliff May. It gained popularity during the 1940s and became the dominant style throughout the country during the decades of the 1950s and 1960s. The popularity of “rambling” Ranch houses, also known as *California Ranch houses*, was made possible by the country’s increasing dependence on the automobile. Streetcar suburbs of the late 19th and early 20th centuries still used relatively compact house forms on small lots because people walked to nearby streetcar lines. As the automobile replaced streetcars and buses as the principal means of personal transportation in the decades following World War II, compact houses could be replaced by sprawling designs on much larger lots. Never before had it been possible to be so lavish with land, and the rambling form of the Ranch house emphasized this by maximizing façade

width (which is further increased by built-in garages that are an integral part of most Ranch houses).”⁶² The style is loosely based on early Spanish Colonial precedents of the American southwest, modified by influences borrowed from Craftsman and Prairie modernism of the early 20th century.⁶³

Ranches in Uptown are primarily single-family residences.

The character defining features of the Ranch style include:

- Asymmetrical one-story shapes.
- Low-pitched hipped, cross-gabled, or side-gabled roof.
- Moderate or wide eave overhang, often boxed or open.
- Exposed rafters.
- Stucco, board and batten, shingle, clapboard, sheathing, often in combination.
- Glass sliding doors leading to covered porches, terraces, or pergolas.
- Open interior spaces.
- Decorative iron or wooden porch supports.
- Decorative shutters.
- Brick chimneys and foundations.
- Ribbon windows and large picture windows.⁶⁴

⁶² McAlester, 479; Paul C. Johnson, *Western Ranch Houses by Cliff May* (Los Angeles: Hennessy and Ingalls, 1997), 13-23; David Bricker, “Cliff May” in *Toward a Simpler Way of Life, Arts and Crafts in California*, ed. Robert Winter, (Berkley: UC Press, 1997) 283-327.

⁶³ McAlester, 479; Alan Hess, *Rancho Deluxce* (San Francisco: Chronicle Books, 2000), 9-17; Alan Hess, *The Ranch House* (NY: Harry N. Abrams, 2004), 11-17, 34-38; Peter G. Rowe, *Making a Middle Landscape* (Cambridge, MA: MIT Press, 1991), 74.

⁶⁴ McAlester, 479; Gebhard, 705.



Figure 1.98: Ranch, 1951. (4261 Randolph Street, 071904-39.)

- Horizontal lines, low-pitched roof, and overhanging eaves of the Ranch, with a two-story unit intercepted at mid-height by a one-story wing to make three floor levels of interior space.
- Garage and family room on the lower level.
- Living area on the middle level.
- Bedrooms on the upper level.
- Wide variety of wall cladding, often mixed in a single house.⁶⁵



Figure 1.99: Ranch, 1949. (4290 Altamirano Way, 100404-13.)

Total Ranch Structures	183
Potentially Historic Resources	145
Non-Contributing Resources	38
Percentage Contributing	79%

Figure 1.100: Ranch Data



Figure 1.101: Split Level, 1958. (3708 Hawk Street, 090204-03.)

Total Split Level Structures	1
Potentially Historic Resources	1
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.102: Split Level Data.

Split Level (1950-1975)

This style rose to popularity during the 1950s as a multi-story modification of the then dominant one-story Ranch house.

Within Uptown, the style is associated with single-family residences, often on sloping terrain.

The character defining features of the Split Level style include:

Contemporary (1935-Present)

The Contemporary style was the favorite for architect-designed houses built from 1950 to 1970. The style was influenced by the earlier International style, specifically in its absence of decorative detailing. However, the Contemporary style's dedication to landscaping and integration into the landscape was also stressed, which differed from the "pristine white International house that was meant to be set upon the landscape as piece of

⁶⁵ McAlester, 481; Rowe, 74.

sculpture.”⁶⁶ Also, Contemporary buildings lack the stark white stucco wall surfaces seen in International buildings.⁶⁷

Contemporary buildings in Uptown are primarily single-family residences.

The character defining features of the Contemporary style include:

- Gabled or flat roofs; the gabled subtype is more strongly influenced by the earlier modernism of the Craftsman and Prairie styles, whereas the flat-roofed subtype derive from the earlier International style.⁶⁸
- Gabled examples feature overhanging eaves and exposed roof beams.
- Gables supported by heavy piers.
- Combinations of wood, brick, and stonewall cladding.
- Predominately asymmetrical one-story forms but two-stories examples are not infrequent.
- Window walls.
- Open floor plan.
- Open beam ceilings.
- Sleek interiors with built-ins and man-made finishes reflecting the International Style.
- Interiors with open beam ceilings and natural interior finishes, often overlapping with the Ranch style.⁶⁹



Figure 1.103: Contemporary, 1949. (335 Upas Street, 092205-31.)



Figure 1.104: Contemporary, c.1960. (1026-1042½ Spruce Street, 092605-35.)



Figure 1.105: Contemporary, c.1960. (2724-2728 3rd Avenue, 091404-31.)

⁶⁶ McAlester, 482.

⁶⁷ Rowe, 81-83.

⁶⁸ McAlester, 482.

⁶⁹ Rowe, 82-83; Thomas Hines, “The Search for the Post-War House,” in Elizabeth A. T. Smith, John Entenza and Esther McCoy, eds., *Blueprints for Modern Living: History and Legacy of the Case Study Houses* (Cambridge, MA: MIT Press, 1989).

Total Contemporary Structures	511
Potentially Historic Resources	437
Non-Contributing Resources	74
Percentage Contributing	86%

Figure 1.106: Contemporary Data.

Deconstructivist (1980-Present)

Whereas surveys typically review potential resources that are 45 years old or older, exceptions have always been made for architectural work of exceptional significance. Architect Randy Dalrymple created this iconoclastic example of Deconstructivist architecture for his own residence (see figure 78). The project was of such significance that it was featured on the cover of *Architectural Record*.

Deconstructivism in architecture, also called Deconstruction, is a development of Postmodern architecture that began in the late 1980s. The finished visual appearance of buildings that exhibit the many Deconstructivist "styles" is characterised by a stimulating unpredictability and a controlled chaos.

Character defining features of the Deconstructivist style include:

- Ideas of fragmentation.
- Non-linear processes of design.
- An interest in manipulating ideas of a structure's surface or skin.
- Non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope.⁷⁰

Total Deconstructivist Structures	1
Potentially Historic Resources	1
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.107: Deconstructivist Data.

⁷⁰ Wikipedia, "Deconstructivism," <http://en.wikipedia.org/wiki/Deconstructivism> (accessed November 6, 2006).



Figure 1.108: Deconstructivist, c.1990. (4061 Randolph Street, 100604-76.)

(8) Neoeclectic (1940-Present)

Neo-Spanish Eclectic (1945-present)

Neo-Spanish Eclectic designs are loosely based on Spanish Colonial Revival and Mission precedents or the Italian Renaissance style. They were built during the post-World War II era, as stylized adaptations of the Minimal Traditional style. The character defining features of the style include:

- Tile roofs.
- Stucco walls.
- Round-arched windows and doorways.⁷¹



Figure 1.109: Neo-Spanish Eclectic, c.1955. (3589-3595 1st Avenue, 011305-89.)

⁷¹ McAlester, 492.



Figure 1.110: Neo-Spanish Eclectic, 1960. (1104 Madison Avenue, 020206-55.)



Figure 1.112: Neo-Swiss Chalet, 1958. (3457 Hawk Street, 040705-72.)

Total Neo-Spanish Eclectic Structures	25
Potentially Historic Resources	21
Non-Contributing Resources	4
Percentage Contributing	84%

Figure 1.111: Neo-Spanish Eclectic Data.

Neo-Swiss Chalet (1955-1970)

The Neo-Swiss Chalet style became popular within single and multi-family residences in Uptown during the mid-twentieth century.

The style is defined by:

- Low-pitched gable roofs or cross-gabled roofs.
- Slight eave overhang.
- Windows with diamond shaped sash glazing.
- Bungalow or split-level building forms.



Figure 1.113: Neo-Swiss Chalet, c.1960. (4582 Maryland Street, 060704-72.)

Total Neo-Swiss Chalet Structures	8
Potentially Historic Resources	8
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.114: Neo-Swiss Chalet Data.

(9) Contemporary Folk (1940-Present)

Quonset Hut (1930-1955)

The Quonset style of shelter began during and immediately after World War II. It was used to satisfy housing and building shortages and is a form of Contemporary Folk housing. It is extremely rare to see Quonsets surviving presently; they are typically used as garage or storage spaces.

Quonsets have half-cylindrical framework of semi-circular steel ribs and are covered by corrugated metal.⁷²



Figure 1.115: Quonset Hut Garage, c.1950. (4617 Campus Avenue, 102003-29.)



Figure 1.116: Quonset Hut, Metal Prefabricated, 1952. (3615 Noell Street, 073004-18.)

Total Quonset Hut Structures	2
Potentially Historic Resources	2
Non-Contributing Resources	0
Percentage Contributing	100%

Figure 1.117: Quonset Hut Data.

(10) Continuous Throughout Survey

Vernacular

Vernacular architecture is a style of architecture exemplifying the most common building techniques based on forms and materials of a particular historical period, region, or group of people. It is recognized as architecture that makes use of common regional forms and materials at a specific place and time. The Vernacular style in Uptown does not have a date range as this type of architecture can be built at any time.

Vernacular architecture is typically modest, unassuming, and unpretentious. It is a mixture of traditional and more modern styles. Vernacular houses and buildings were often owner-built by people familiar with regional climatic conditions, and local building customs and techniques. Many vernacular examples were also built by carpenters and builders using speculative plans that came from pattern books, catalogs, trade literature, newspapers, and lumberyard fliers. Architectural historian Alan Gowans defined vernacular architecture as the “use of architectural style without being conscious of the style.”⁷³ There are examples of Vernacular architecture throughout the survey.

⁷² McAlester, 497.

⁷³ Gowans, 41.



Figure 1.118: Vernacular Bungalow with clipped gable, 1924. (3832 Wellborn Street, 090204-80.)



Figure 1.119: Vernacular Bungalow with clipped gable, 1925. (3528 Columbia Street, 060305-07.)

Total Vernacular Structures	546
Potentially Historic Resources	372
Non-Contributing Resources	174
Percentage Contributing	68%

Figure 1.120: Vernacular Data.

Eclectic (1880-1940)

The eclectic movement draws on the full spectrum of architectural traditions and styles, including Ancient Classical, Medieval, Renaissance Classical, or Modern for inspiration. In eclectic architecture, many different styles vie with one another in a sort of friendly competition within which the sharpest lines are drawn between historical or

“period” styles and “modern” styles that eschew earlier precedents.⁷⁴

More specifically, eclectic architecture pertains to works of architecture and the decorative arts that derive from a wide range of historic styles, with the style in each instance being chosen for its deemed appropriateness to local tradition, geography, or culture. In Southern California, movie set design and Disneyland frequently influenced the built environment with its romanticized references to exotic styles and the distant past.⁷⁵

In the survey area, there are numerous examples that have character defining features of several styles of architecture from different periods. For instance, some eclectic examples include (but are not limited to):

- Spanish Colonial Revival/Minimal Traditional
- Colonial Revival/Ranch
- Mission Revival/Craftsman
- Queen Anne Half-Timbered/Transitional Craftsman
- Queen Anne Free Classic/Prairie
- Prairie/Italian Renaissance

Additionally, some eclectic examples are accentuated with diverse building elements and stylistic details. Examples include (but are not limited to):

- Colonial Revival with Dutch Gambrel Roof
- Colonial Revival with Clipped Gable
- Craftsman with False Thatch Roof

⁷⁴ McAlester, 319.

⁷⁵ Marling, Karal Ann, *As Seen on TV: The Visual Culture of Everyday Life in the 1950* (Cambridge, MA: Harvard University Press, 1994), 112-126.

- Vernacular Bungalow with Classical Elements
- Vernacular Bungalow with Gull Wing
- Queen Anne Free Classic with Craftsman Elements

Eclectic architecture is important to the visual feel and narrative of an area, helping define its architectural tradition, varied influences, and character. It is often the result of speculative builders who mix and match stylistic elements for curb appeal, or of transitional/experimental periods in architecture, where one style is waning in popularity, but has not yet been fully supplanted by a successor style.



Figure 1.121: Colonial Revival/Ranch, c.1940.
(1246 Upas Street, 081005-17.)



Figure 1.122: Mission Revival/Craftsman, 1921.
(1900 Fort Stockton Drive, 011705-65.)



Figure 1.123: Prairie/Italian Renaissance, 1917.
(142 Laurel Street, 090805-110.)

Form

Within the survey boundaries, many buildings exhibit specific massing shapes, plans, and forms that contribute to the resource's historical significance. Much of American architecture's history involves character defining features (i.e. doors, roofs, windows, chimneys, porches, and decoration) applied to certain forms, shapes and plans. Uptown features several distinctive forms and plans, such as pyramidal, four-square, and bungalow shapes, which are important to the buildings' integrity and context.

Pyramidals, four-squares, and bungalows were part of transitional periods of architecture when Victorian excess evolved into lower, boxier, more contained profiles with fewer ornamental details.⁷⁶ Square footage was reduced by eliminating single purpose spaces (like formal and informal parlors), and floor plans were opened up by removing walls. These forms reflected the Progressive ideas of the day with simple and boxy footprints. The architectural and popular press, including widely read magazines like the *Ladies Home Journal* and *House Beautiful*,

⁷⁶ City of San Diego, "Memorandum: Historic Resources Inventory Update of the Centre City Core" (19 February 2004).

promoted the aesthetic concepts of simplification. The standardization of design allowed mass production, which lowered costs, and made home ownership less expensive and more available to lower and middle classes. Forms, like the Pyramidal, Four-Square, and the Bungalow were popularized by volume manufacturers, such as Montgomery Ward, Sears, and Marshall Fields.⁷⁷

- **Pyramidal:** The pyramidal form is defined by its pyramid-shaped hipped roof, also known as a pavilion roof. It is hipped equally on all sides whose upper termination is usually a ridge somewhat shorter than the length of the building. The buildings have square footprints without elaborations or alterations. Several examples take advantage of the high-pitched pyramidal roof to feature a bedroom on a small second-story. Often-times, the façade has overhanging eaves supported by porch columns, which partially enclose the front entrance of the building. Pyramidal examples are symmetrical, balanced, and simple.

The pyramidal form is commonly applied to transitional Folk Victorian and Victorian Vernacular buildings.

- **Bungalows:** The bungalow is an early twentieth century house form that typically has one to one and a half stories and no basement. The roof sweeps over a veranda, which enables an interpretation of inner and outer space. Bungalows first appeared in the United States in 1880, exported from Britain and colonies in Africa, Canada, and Bengal.⁷⁸ In the eastern

United States, the form was used as an impermanent dwelling in resort areas. In California, it became a permanent dwelling form due to the area's benign climate. Over time, the bungalow form evolved and two-story plans were offered by catalog companies throughout the country's streetcar and auto suburbs.

Bungalows are also known as cottages (in part from its associations with country living) and workingman's homes.

The bungalow form is most commonly associated with the Craftsman, Mission Revival, and Spanish Colonial Revival styles. The bungalow became one of the most popular mass-produced prefabricated forms in the country by the early twentieth century.

- **Four-Square:** Four-Squares are two-stories high and are set on a raised basement with the first floor approached by steps. A full-width (or partial-width) porch is typical and the structure is often capped by a low pyramidal roof (usually with a dormer). The character defining feature of the form is an interior plan of four nearly equal sized rooms per floor. This form is also known as the box, classic box, double cube, or plain house. The four-square had a feeling of massiveness and emphasized the horizontal. Despite asymmetrical placements of porches, irregular fenestration, and side bay windows breaking up the boxy outlines, the fundamental visual effect is balanced and symmetrical.

The Four-Square is seen frequently in Craftsman, Prairie, Colonial Revival,

⁷⁷ City of San Diego, "Memorandum..."

⁷⁸ Paul Duchscherer, *The Bungalow: America's Arts & Crafts Home* (New York: Penguin Studio, 1995), 2.

and occasionally in Mission Revival and Spanish Colonial Revival styles. It was popular throughout the United States by 1900, and was one of the most dominant forms. Highly publicized in patterns books, catalogues, and magazines, Four-Squares were evident in nearly every neighborhood in the country.

2.3 Phase Three: Criteria Application, Data Analysis, and Findings

Formal designations are the most common way of recognizing historic properties and districts. Designations can be made through local, state, and national programs. It is important to know the eligibility requirements. The following discussion summarizes the eligibility process for local resource designation.

2.3.1 Criterion for Historical Significance

(1) City of San Diego Register of Historical Resources

The City of San Diego recognizes resources that have local historic significance and are at least forty-five (45) years old. To be historically significant, at least one of the following criteria must be met:

- A. Reflects special elements of the city's, community's, or neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping, or architectural development.

- B. Is associated with persons or events significant in local, state, or national history.
- C. Embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous material or craftsmanship.
- D. Is the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist, or craftsman.
- E. Is listed or eligible for listing on the National Register of Historic Places or determined to be eligible by the State Historical Preservation Office for the State Register of Historical Resources.
- F. Is a finite group of resources related to one another in a clearly distinguishable way or a geographically definable area or neighborhood containing improvements, which have special character, historical interest, or represent one or more architectural periods or styles in the history and development of the city.⁷⁹

(2) City of San Diego Historical District Criteria F

The Uptown Historical Reconnaissance Survey paid particular attention to identifying potential historical districts (Criteria F). A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or

⁷⁹ City of San Diego, "Municipal Code."

objects united historically or aesthetically by plan or physical development.⁸⁰

The following criteria (a-k) are utilized by the city of San Diego in determining the significance of contributors to an area proposed for local historic district designation:

- a. *Common Heritage*: An area associated with groups of existing or former residents who, because of their common employment or heritage, have contributed significantly to its development. Such areas typically contain structures of architectural interest identified with common heritage and traditional functions.
- b. *Traditional Activity*: An area or district associated with traditional activity, such as a central market, educational and transportation facilities, wharves, or warehousing. Such an area may also be remarkable for the particular architectural styles or method of construction associated with its original or traditional activity. Often a traditional activity has significantly shaped the history of the community, which it served in adding to its historic significance. If the traditional function exists in the present, it serves to illustrate the similarities and difference between past and present.
- c. *Rare Past*: A district which was once representative of common existence during a specific historic era but is now rare or unusual. Examples include architecture, artistry, or design once common, now rare, or a function or use once common, now rare.
- d. *Development Progression*: Neighborhoods or districts illustrating the progressive development of styles and changes in architectural and cultural taste.
- e. *Consistent Plan*: Districts illustrating the development of coherent or consistent planning and design or innovations in planning philosophy.
- f. *Public Works*: Districts which illustrate the development of public works and other significant engineering achievements. During all historical periods, structural aspects have been important, but after 1850, systems or construction employing steel and masonry contributed greatly to the evolution of commercial, industrial, and public buildings and therefore take a large part in the study of architecture of late periods.
- g. *Features of Daily Living*: Districts which illustrate the details of daily living during a previous period. Equipment or mechanical devices such as call bells, speaking tubes,

⁸⁰ Office of Historic Preservation, "Instructions for Recording Historical Resources," <http://ohp.parks.ca.gov/pages/1054/files/manual95.pdf> (accessed 1 November 2006), 3.

dumbwaiters, fans, or similar systems are examples.

- h. *Industrial Evolution*: Districts which illustrate the evolution of an industrial era and its effects on humanity. Examples include company towns, glassworks, factories, manufacturing processes, and marketing developments. Aspects of these have been instrumental in changing modes of work, altering working conditions, improving living standards, and generally affecting the social order.
- i. *Craftsmanship*: Examples of workmanship, craftsmanship, artistry, or design which today would be economically infeasible or difficult to reproduce and/or are of benefit to the contemporary community as significant reminders of the past.
- j. *Building Groupings*: Building Groupings where the significance and importance of the individual structures is increased because of their relationship to a grouping or row or other significant structures, which may or may not be of similar period or design style.
- k. *Landmark Supportive*: District of quality buildings or sites, often made up of individual landmark structures supported by other structures of somewhat lesser importance. Such districts are normally easily definable and have a

significance over and above the sum of the values of each historic site because of the total historic environment.

2.3.2 Data Analysis

The survey evaluated 17,850 buildings, structures, and significant pieces of landscaping, urban development, and landmarks. Due to the survey's limitations, the survey team was unable to note those structures or sites that may reflect the extraordinary impact of a political, historical, or social event, as well as resources that retain strong associations to a specific person or persons in the community. However, analysis of the survey data does reveal the architectural and visual merits within the survey boundaries.

2.3.3 Retrieval of Data

Database Entry

During fieldwork, the survey members used a laptop computer to input the field information generated. From 2003-2005, the survey team used a digital tabular listing/inventory created through Microsoft Excel to collect data. Following are the main fields used to evaluate each resource:

- Assessor Parcel Number (APN).
- Street address.
- Resource Attribute Codes (identifying building type, i.e. HP02).
- California Historical Resource Status Code (e.g. 5S3, 6Z).
- Estimated date of construction/ effective date of construction.
- Architectural style.

- Evaluation of condition (e.g. unaltered, minimally altered).
- Evaluation of significance (whether the resource may contribute to a potential district).
- Evaluation of WFI (whether the resource Warrants Further Investigation).
- Photo ascension number and date surveyed (e.g. 040705-01 = April 7, 2005, photo #1).
- Notes - any additional knowledge that pertains to the resource.

After collection of the field data, most historic surveys (whether *reconnaissance* or *intensive*) convert and merge the field information with paper-based DPR 523 forms. The *Uptown Historic Architecture and Cultural Landscape Reconnaissance Survey* contract originally requested the completion of 600 DPR 523A Primary Record Forms. However, the State of California Historic Preservation Office named the *Uptown Reconnaissance Survey* a BETA test site in 2004, which caused several deviations and modifications from the survey's initial plans. (See Appendix I for a complete tabular listing of all potential historic resources and Appendix J for a complete tabular listing of all non-historic resources.)

BETA Test Site

As a BETA test site for the state, the CalCRD Database was used for the Uptown Survey so that results could be digitally recorded and electronically shared with the State Office of Historic Preservation. From the State's perspective, this information could be automatically transferred into its Historic Resources Inventory (HRI) and disseminated throughout the state for public access through its twelve information centers. (The South Coastal Information Center in San Diego is

affiliated with San Diego State University.) The local advantage of the electronic format was that the survey information could be linked to the city's Geographic Information System (GIS) parcel layer enabling the survey data to be mapped and analyzed using GIS software. This layer could also be shared electronically with other city departments for project review, code enforcement and appropriate maintenance of cultural landscape features in city right of way. To keep the survey data current, the GIS layer could also be periodically updated to reflect changing conditions. So, instead of converting the Excel inventory into hard copy DPR 523A forms as originally planned, the survey team imported the Excel spreadsheet into the Microsoft Access-based Cultural Resources Database (CRD) at the State Office of Historic Preservation in Sacramento.

A comprehensive method of recording resources, the CRD software includes all of the information that is collected and used in a paper-based DPR form. The CRD is fully searchable by APN, address, block, owner and other relevant information fields to enable multiple uses of collected data. Because the CRD is a database, it enables Certified Local Governments not only to create electronic DPR forms, but also to prepare annual reports, and to track Mills Act contracts, façade easements, Tax Act Projects, Sec. 106 consultation, surveys, district designations and project review for historic properties. In short, the CRD is an electronically based cultural resources management program that collects and manages all data associated with local government's preservation programs, making them more administratively efficient and user friendly.

To test the reconnaissance survey component of the CRD, the State Office of Historic Preservation allowed the City of San Diego to collect survey data electronically and to submit it to the state in a format compatible with the requirements of the CRD, thus relieving the city of the requirement to prepare paper based DPR 523A forms. To enable public access to the survey data in the near future, electronic DPR 523A forms will be posted on the city's website with instructions on how to search for specific information, view the electronic forms and print hard copy versions on demand. This is one of the earliest uses of the CRD in the State of California, making the Uptown Survey a ground breaking endeavor. Posting the survey's DPR 523A forms in a searchable web-based format is also an innovative technical achievement for the City of San Diego, again pointing the survey's cutting edge design.

Finally, the City Planning and Community Investment Department won a

competitive national grant from ESRI and Trimble to devise new data collection techniques and tools using ESRI ArcPad software with Trimble GeoXT GPS hardware. Together, the software and hardware assisted in the data collection component of the Cultural Landscape survey. The department's GIS staff designed a new system for mapping non-parcel based landscape features using the handheld Trimble GPS units that were loaded with customized data entry forms using ArcPad software. Once the landscape features were electronically recorded, they were saved as a separate GIS layer which could then be correlated with the built environment features during the analysis phases of the survey. This innovative data collection system was recognized by the American Planning Association San Diego Section and was presented the Innovative Use of Technology award in 2005. More detail on this technical innovation is found in Chapter 2, Section 1.0 Cultural Landscape Survey Methodology.

2.3.4 Findings

The findings of the Survey will help the City of San Diego implement the Historic Preservation Element of the General Plan and the Conservation, Cultural, and Heritage Resources Element, and the Open Space and Recreation Element of its 1988 Community Plan for the Uptown area.

(1) Resources Reviewed

The survey recorded and identified both cultural landscape resources and architectural resources. The architectural survey reviewed 11,104 built resources in Uptown at the *reconnaissance* level. On initial review, a little fewer than half of the resources (5,130) retained historic integrity and were built prior to 1961, the cut-off date for the survey. At the outset, these resources were categorized as potential contributing historic resources within a potential historic district. (See Figure

1.124 and Map #1 in Appendix A).

The remaining 5,974 properties either lacked historic integrity or were built after 1961. They were considered non-contributing resources to a potential historic district and were eliminated from further review. (See Map #2 in Appendix A for geographic distribution of non-contributors.)

The initial 5,130 potential historic resources to a historic district were mapped using GIS. (See Appendix I for a complete tabular listing of all potential historic resources and Appendix J for a complete tabular listing of all non-historic resources.) These maps were then reviewed to identify concentrations of resources. The maps were also reviewed for historic significance using the *Uptown Context and Oral Interview* report. Contextual themes identified in the report were compared with the resources

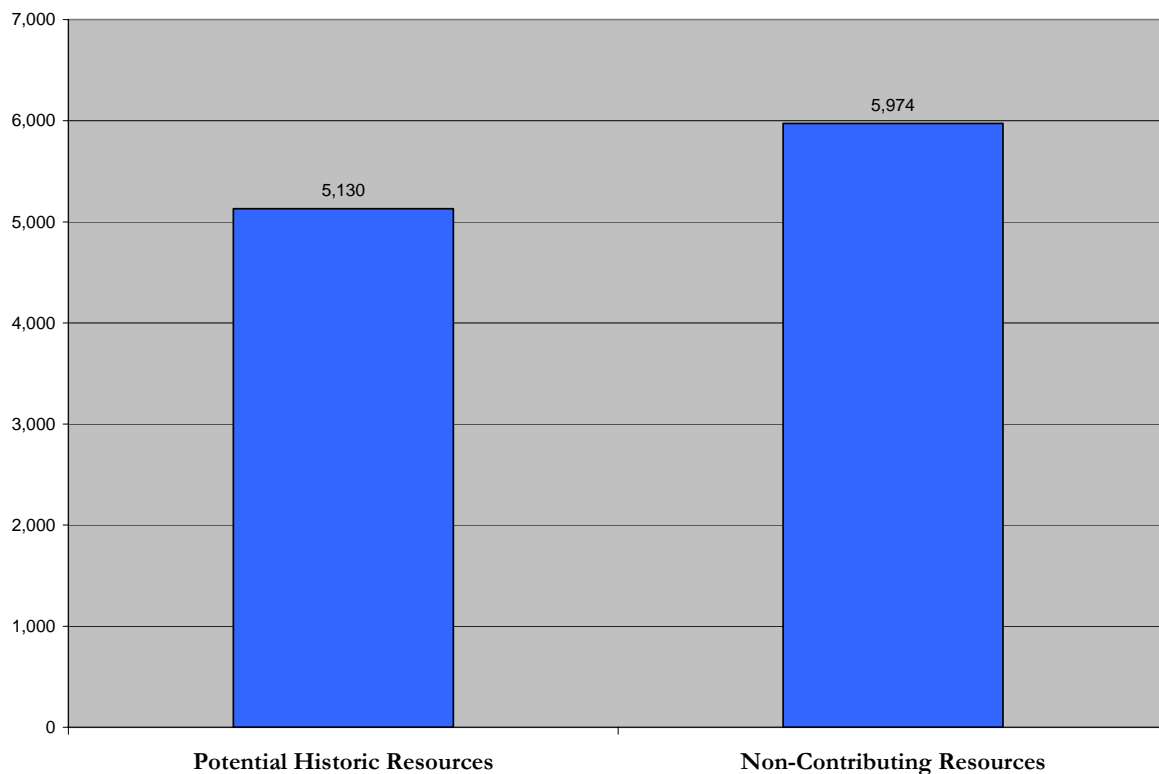


Figure 1.124: Contributing versus Non-Contributing resources.

inventoried. Twenty-three potential historic districts were proposed for further consideration. The proposed districts were then reviewed for compliance with district criteria, historical significance and integrity.

District boundaries were also reevaluated. The final recommendations include:

(2) Four Proposed Thematic Historic Districts

1. Bungalow & Apartment Court
2. Kate Olivia Sessions
3. Modernism
4. Victorian

(3) Nineteen Proposed Geographic Historic Districts

1. Arnold & Choate's
2. Dove Street
3. Heart of Bankers Hill
4. Horton's Addition
5. Inspiration Heights
6. Inspiration View
7. John Sherman
8. Marine View
9. Marston Family
10. Marston Hills
11. Mission Hills I, II, III
12. North Florence Heights
13. Northwest Mission Hills
14. Park Boulevard Apartment
15. Park Edge North
16. Presidio Hills
17. Robinson Place
18. Second Avenue
19. West University Heights

Of the 5,130 identified resources, 2,951 are included within a potential geographic historic district or thematic historic district and 2,179 resources are potentially individually significant. This is demonstrated in Figure 1.125. The concentration of identified resources within potential historic districts is extremely significant as a planning tool. As stated earlier, the survey can be used to implement or update the existing Uptown Community Plan to:

- Develop opportunity and constraint analysis for new development.
- Determine community character from existing historic fabric.
- Strengthen and/or enhance community character in historic areas with design guidelines for new construction based upon existing development patterns.
- Identify and protect significant individual or groupings of historic properties with historic designation and design guidelines using the Secretary of the Interior Standards.
- Develop future preservation plan goals and priorities within a community plan framework.
- Provide a mechanism for resolution where preservation and development conflict.
- Understand what is being threatened by new development and make an informed decision on the significance of the resource and the consequences of its loss.⁸¹

⁸¹ NPS, "National Register Bulletin 24."

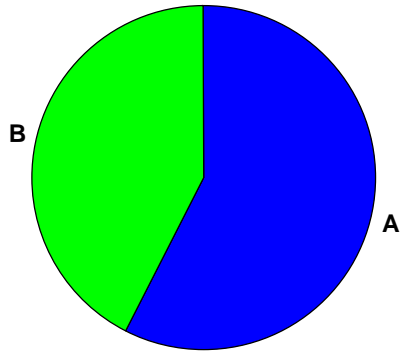


Figure 1.125:

A = 2,951 potential resources within a potential district.
B = 2,179 potential resources outside a potential district.

(4) Date of Construction

Figure 1.126 shows the percentage of resources built in Uptown during each of its decades of development. As identified in the *Uptown Context*, a rapid boom in

development started in many parts of Uptown in direct correlation to the expansion of the street car lines, 1900-1910.⁸² Later development in the areas not serviced by the street car, from the 1920s on, was primarily automobile based. The later boom was also driven by significant population increases and the resultant economic expansion of the 1920s. Development declined during the Depression years of the 1930s and the World War II decade of the 1940s, and revived during the post-War economic boom, as the remaining vacant sites experienced infill development. By the 1960s Uptown was completely developed. Subsequent building occurred on existing lots as second units, as a result of lot splits, or through the redevelopment of existing sites with higher densities.

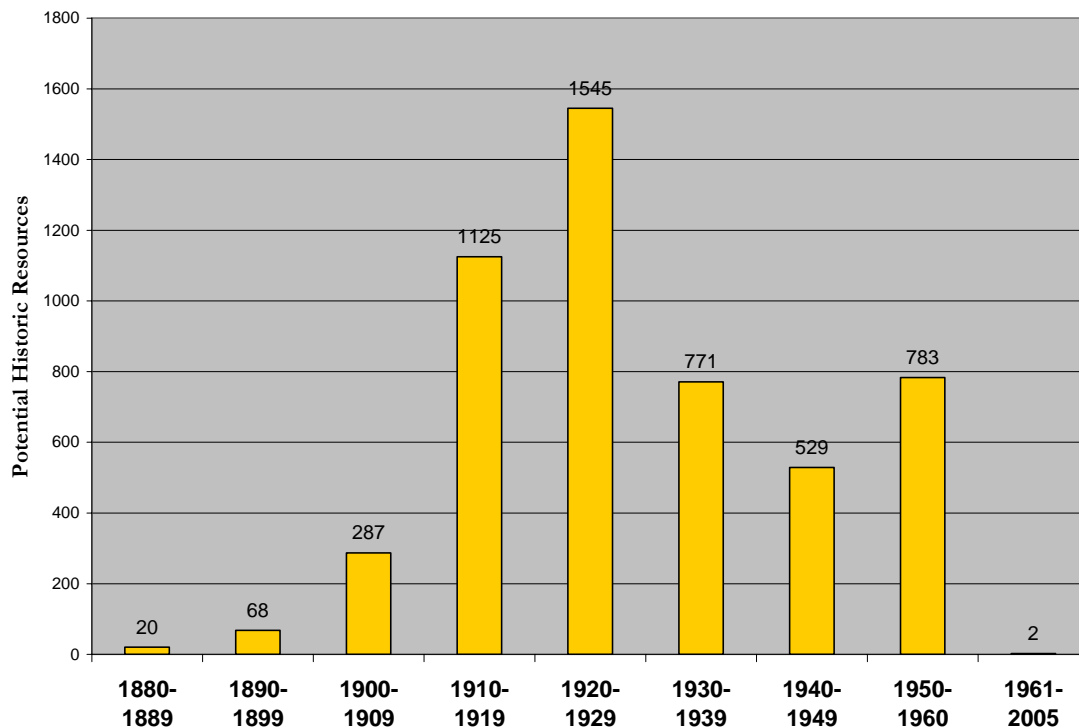


Figure 1.126: Contributing resources grouped by decade.

⁸² City of San Diego, "Uptown Historic Context and Oral History Report" (24 November 2003), 61.

(5) Resource Codes

Since the Uptown community was historically a street car suburb serving downtown San Diego, single family residences are the majority resource type found in the Uptown survey area. Multi-family residential is the next most frequent resource type. This is due to two factors. Early examples of this type are related to the expansion of the street car line, while later examples are either secondary rear units that reflect the severe housing crunch affecting the city as it geared up

for WWII, or post-war developer speculation in rental apartment housing. Commercial properties are the least represented building type, as primary retailing was located in downtown San Diego or along University Avenue in North Park well through the 1940s. Commercial nodes serviced street car line intersections and terminals, or appeared as later commercial infill, as downtown services expanded out of the core. Figure 1.127 shows the distribution of contributing resources by resource code.

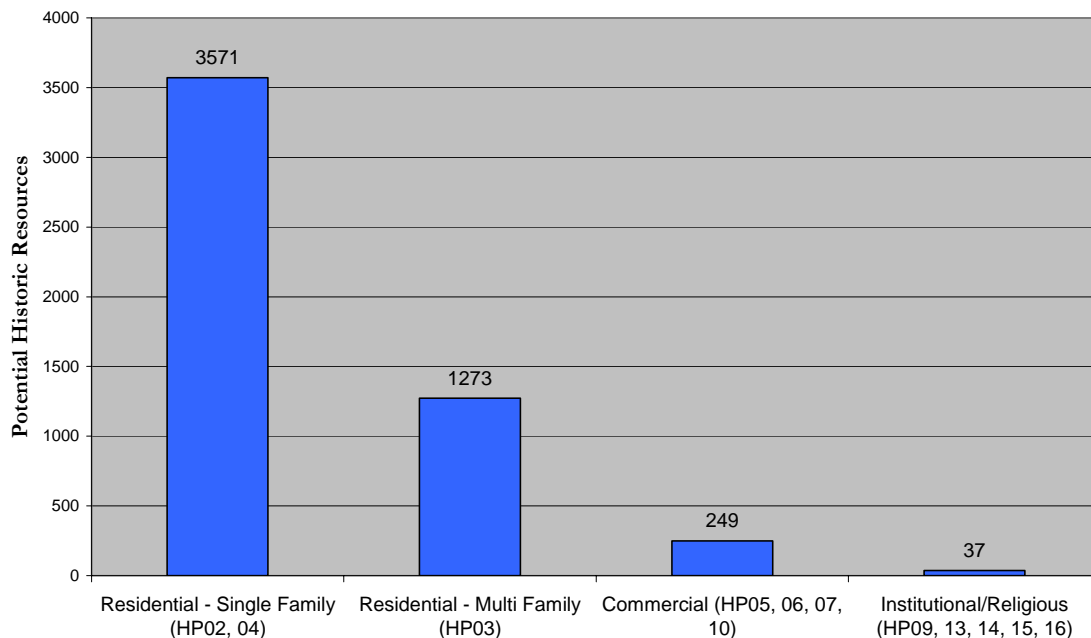


Figure 1.127: Contributing resources grouped by resource code.

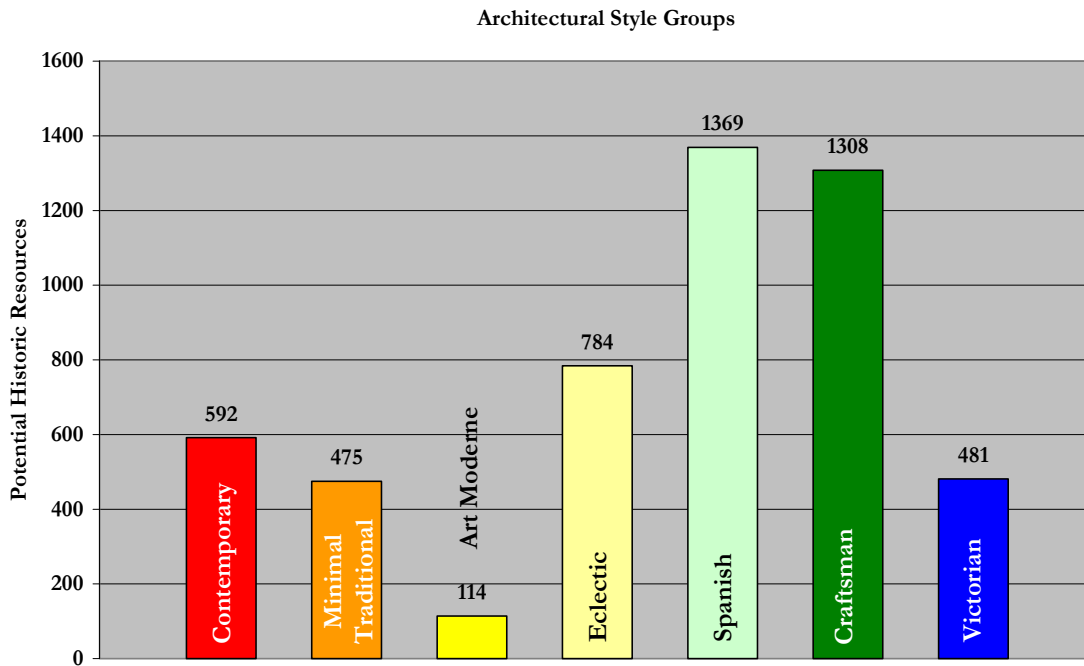


Figure 1.128: Contributing resources grouped into 7 Architectural Style Groups. (Seven commercial resources had no apparent architectural style and are omitted from this graph.)

(6) Architectural Styles and Style Groups

Thirty-five main architectural styles are represented within the Uptown area. The diversity of styles reflects Uptown's protracted development period from 1880s through 1940. Because the majority of the homes were built from the 1910s through the 1930s, the architectural styles popular during those three decades represent the majority of the resources built. By WWII, most eligible lots had been developed. Post WWII development was therefore concentrated on difficult lots that were now developable due to new materials and advances in construction technology and grading.

Architectural Style Groups were created to consolidate the identified 35 major architectural styles within the Uptown area and represent them on maps.

Figure 1.128 shows the number of contributing resources within each

Architectural Style Group. Figures 1.129-1.135 demonstrate the frequency distribution of contributing resources within each Architectural Style Group. Figure 1.136 analyzes all 35 architectural styles by frequency distribution. The style groups are as follows:

- **Contemporary Style Group**
 - a. Contemporary
 - b. Ranch
 - c. Neo-Swiss Chalet
 - d. Deconstructivist

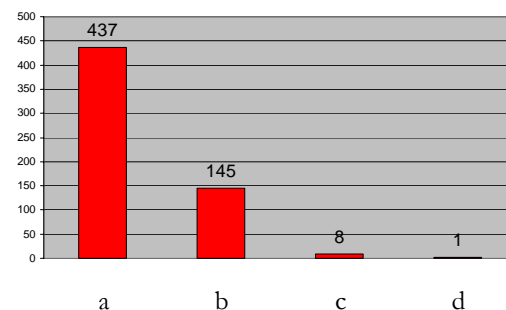


Figure 1.129: Contemporary Style Group frequency distribution.

- **Minimal Traditional Style Group**

- a. Minimal Traditional
- b. Quonset Hut
- c. Neo-Spanish Eclectic

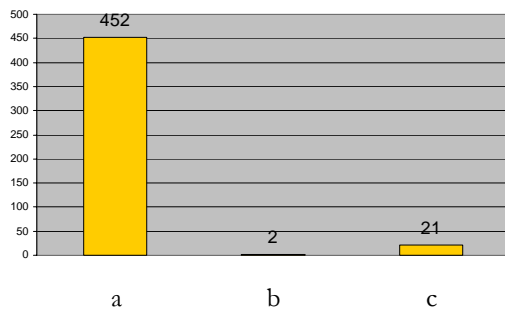


Figure 1.130: Minimal Traditional Style Group frequency distribution.

- **Art Moderne Style Group**

- a. Art Deco
- b. Art Moderne
- c. International

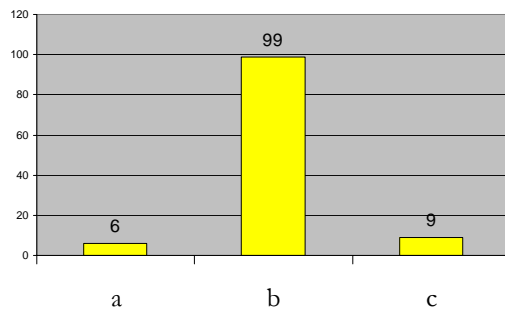


Figure 1.131: Art Moderne Style Group frequency distribution.

- **Eclectic Style Group**

- a. Beaux Arts
- b. Colonial Revival
- c. Egyptian Revival
- d. French Eclectic
- e. Late Gothic Revival
- f. Neoclassical
- g. Tudor Revival
- h. Vernacular

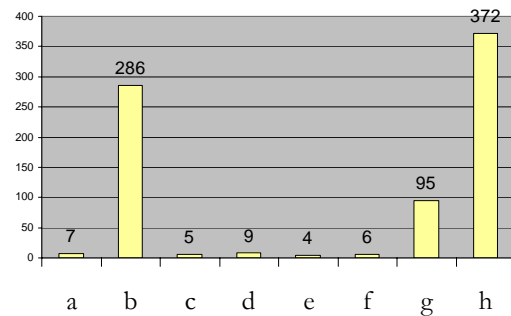


Figure 1.132: Eclectic Style Group frequency distribution.

- **Spanish Style Group**

- a. Italian Renaissance Revival
- b. Mission Revival
- c. Monterey Revival
- d. Moorish
- e. Pueblo Revival
- f. Spanish Colonial Revival/
Spanish Eclectic

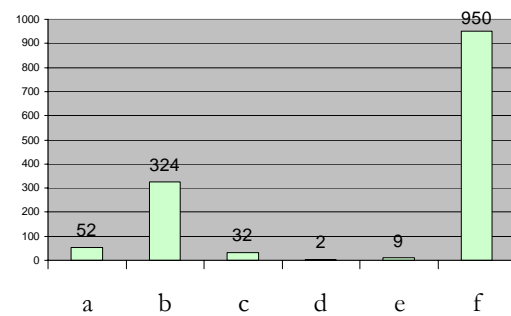


Figure 1.133: Spanish Style Group frequency distribution.

- **Craftsman Style Group**

- a. Arts & Crafts
- b. Craftsman
- c. Irving J. Gill/Gill Inspired
- d. Prairie
- e. Shingle

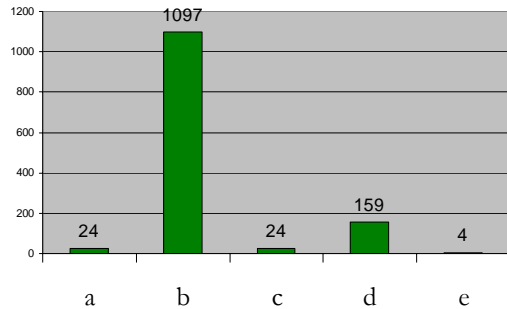


Figure 1.134: Craftsman Style Group frequency distribution.

- **Victorian Style Group**

- a. Folk Victorian
- b. Italianate
- c. Queen Anne
- d. Second Empire
- e. Victorian Vernacular
- f. Victorian Wooden False Front

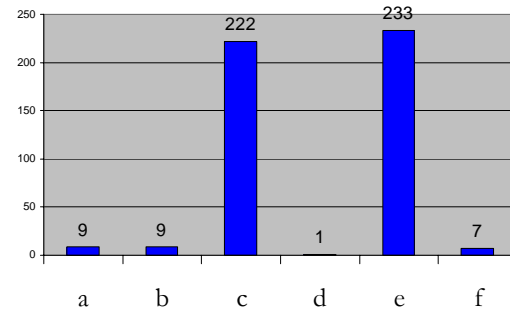


Figure 1.135: Victorian Style Group frequency distribution.

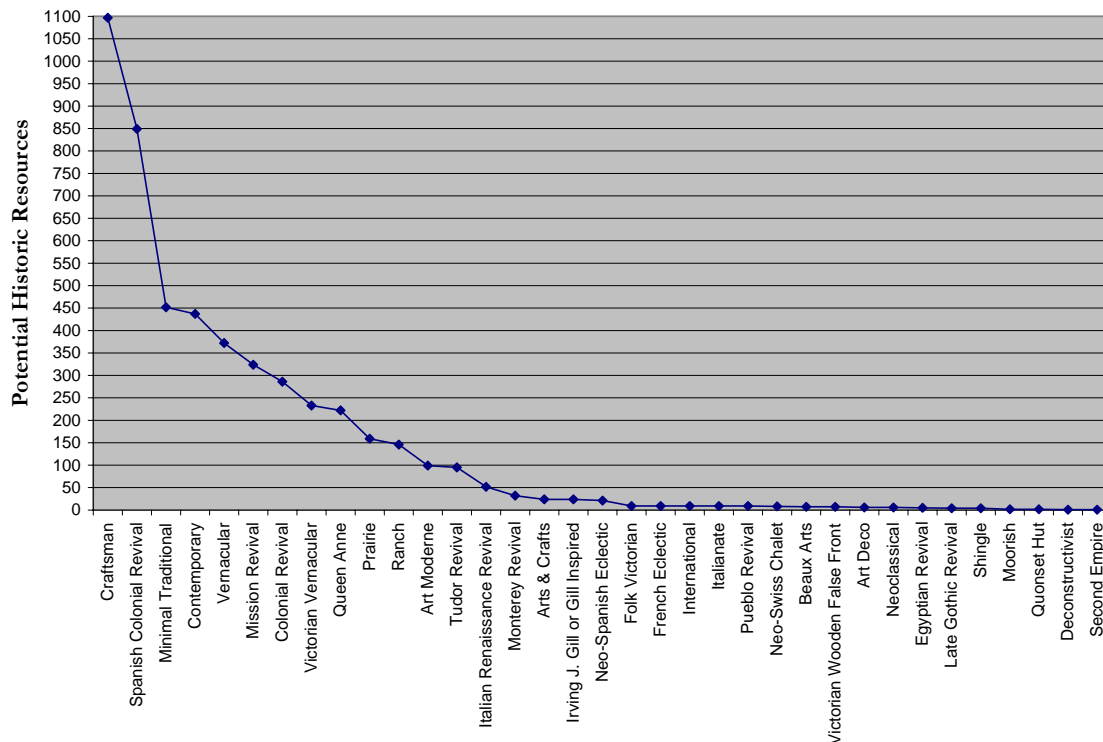


Figure 1.136: Comparative analysis of 35 architectural styles by frequency distribution.

(7) Integrity Assessment

Eighty percent of the resources were identified as being “minimally altered” in condition. This predominant trend may be evidence that within this community there is a pride in ownership and recognition of a resource’s historic value. Home ownership varies by neighborhood but approximately 30% of the area has 86% home owner occupied housing. Additionally, owners in these neighborhoods are well educated; approximately half of the geographic area has 2 to 4 times the national average of college graduates. Correspondingly, this area also has a higher income per household average, typically allowing more discretionary income for home improvement projects. This results in the high percentage of well maintained resources. Figure 1.137 comparatively analyzes contributing resources by integrity.

(8) Warrants Further Investigation (WFI)

The Survey identified 1,782 resources (35% of the total 5,130 potential historical resources) as warranting further investigation. Properties were given this designation if it seemed the property could yield information important to the history of the local area, California, or the nation. In general, if it seemed that conducting additional research on a resource would reveal significant historical information, the resource was identified as WFI. Some properties receiving this designation may have appeared to be part of a small scale developer’s project and are related to resources on adjacent properties. Other properties were demarcated WFI due to the quality of their design, detailing, or workmanship which appeared to be the work of either a master builder or architect. With additional research, these resources may identify an association with a builder or architect of note.

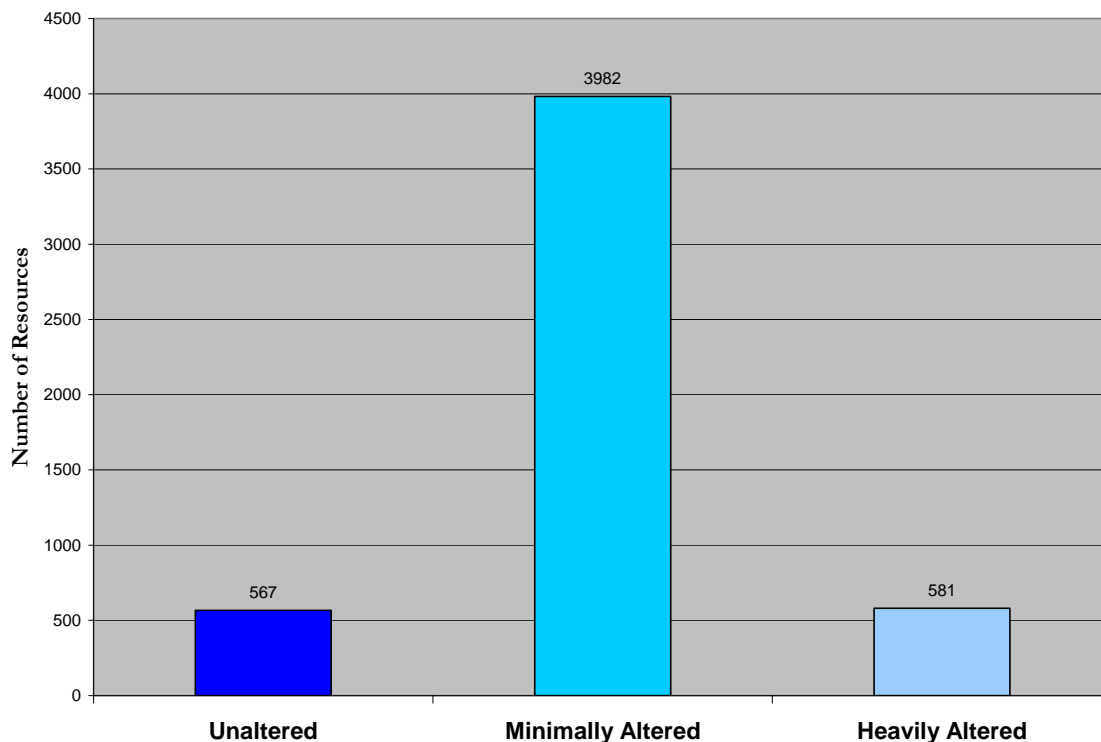


Figure 1.137: Contributing resources grouped by Integrity.

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